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DreamWatch

The British Journal of Telefantasy

Premiere Issue October 1994



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John Friedlander

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DreamWatch

Premiere Issue October 1994

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Front cover photo: John Friedlander's Davros cast, by Derek Handley.

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Next month in DreamWatch

Exclusive interview with **James Follett** discussing his new *Earthsearch* novel, writing for **BLAKE'S 7**...and his unused **DOCTOR WHO** script commissioned in 1979 by Douglas Adams.

Plus behind the scenes on **More Than Thirty in the TARDIS**.

Thirty years of **THUNDERBIRDS**, **SHAKEDOWN** progress report and set photos.

A critical look at the new season of telefantasy in America.

Writing *The Doctors* - the first unofficial, large **DOCTOR WHO** book by Adrian Rigelsford.

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EDITORIAL

My first editorial, and what to say? Firstly I suppose I should mention the relaunch. We've got a completely new look, four more extra pages in full colour, a slightly wider remit, and a new commissioning editor - me! In most other departments, however, it's business as usual, only better (hopefully!) A lot of thought and planning has gone into transforming DWB into **DreamWatch**. We've listened to our readership, sought out some professional advice, and generally exercised our imaginations, so we feel pretty sure that the changes will, on the whole, be well received. Of course, we're always keen to know what you think, but before you start firing off those damning letters, how about giving us a chance to settle in to our new format for a couple of months?

This issue sees world exclusives on **VOYAGER** and Amblin, confirming **DreamWatch**'s continuing commitment to a top-quality, exclusive and uninfluenced news service. Plus scoops with our coverage of the new **SKY** series - *THE WANDERER*, a behind-the-scenes look at *The Illustrated Hitch Hiker's Guide to the Galaxy*, an interview with **DOCTOR WHO** monster sculptor John Friedlander, an introductory feature to the increasingly popular world of Japanese animation, and much more. And that's just our premiere issue!

We're also paying homage to Peter Cushing - Gothic master and real-life gentleman. There can be few people with an appreciation of British cinema who will not mourn his passing, and it seems fitting that his portrayal of Winston Smith in the BBC's landmark adaptation of 1984 was only recently rescreened. The welter of accolades that the media has carried since his death shows just how highly he was regarded as an actor, which, when you consider that his name was normally associated with his horror work - a genre rarely taken seriously - is but a further tribute to his talent.

I've just one final word before signing off, and that's a little something about *Kinda* (reviewed this issue). The fact that it's a Buddhist-inspired story is generally known, but growing up in a Judao-Christian culture most of us are going to be coming to the story from a slightly different angle to that of the author. For most Westerners, the serpent archetype is associated with Satan, the fall from Eden, and sin. To a Buddhist the snake is the embodiment of hate, which may or may not be important to a fuller appreciation of *Kinda*, but I just thought I'd mention it anyway.

A special thanks to everyone who helped me out with my first issue - they know who they are!

Anthony Clark

Trek Snippets

STAR TREK: GENERATIONS opens to general release in America on 18 November. The consensus is that if Generations makes money, another TNG film will follow in short order...

PARAMOUNT is approaching the new tv season of DEEP SPACE 9 with some anxiety, as everyone has said how unwise it was to pension off their most popular programme. Rick Berman is being quite open about how they are going to try to jazz up the first ten or so episodes of DS9 to capture TNG fans who have not been too interested in the goings on aboard the space station up to now. So it is that Sisko and company will have a new ship - the 'Gamma Quadrant' - to fly them across large distances of space, that some have dubbed the Batmobile. Expect more space battles and the enormously improbable idea that Kira is a Cardassian altered to appear as a Bajoran...

ENTERTAINMENT WEEKLY has come in for criticism from several TNG cast members for, in effect, cheerfully exploiting their popularity while still taking pot shots at them whenever the mood strikes. The whole cast felt the TNG swan song issue last Spring tried to stir up controversy where none existed. EW admits that their issues with STAR TREK covers are huge sellers, and recently took out a four-page ad in *Variety* to solicit advertising for an all-Trek special issue in October, which will cover every episode and film, including GENERATIONS and VOYAGER.

PATRICK STEWART made a last minute acceptance of an invitation to appear at the Archon convention on 28 August - his first UK convention appearance in six years. Stewart, Brent Spiner, Marina Sirtis and several of the TNG production staff are also slated to appear at Horizon at The Albert Hall on 4-5 February, to coincide with the UK release of STAR TREK: GENERATIONS.

JONATHAN FRANKES and wife Genie Francis became first time parents on 20 August with the birth of son Benjamin Ivor.

AMERICAN FALL 94 SPECIAL

A special report from our US correspondent Kathleen Toth



VOYAGER CAST ANNOUNCED

On the eve of production, Paramount announced a hitherto unknown and "politically correct" cast of actors for STAR TREK: VOYAGER, the successor to THE NEXT GENERATION:

- Armin Shimmerman as Quark from DEEP SPACE 9 (above) will appear in the pilot.
- Genevieve Bujold, a fifty-two year old French/Canadian film actress, is the surprise choice for the role of Captain Elizabeth Janeway. Casting is thought to have been delayed due to disputes with Paramount/Viacom studio executives who were said to be against having a woman Captain. They reportedly favoured British actor Nigel Havers in the hope of emulating the success of Patrick Stewart on TNG, and following the relative failure of home-grown Avery Brooks on DEEP SPACE NINE. As a result, start of filming - originally scheduled for 15 August - was delayed until 5 September.
- Bujold's first dose of fame arrived in 1969 when she was nominated for an Oscar for her performance as ANNE BOLEYN in ANNE OF A THOUSAND DAYS. Other films of prominence were COMA in 1977 and, more recently, DEAD RINGERS in 1988.
- Robert Duncan, who has appeared in MASTERS OF THE UNIVERSE and television roles such as LA LAW and THE NEXT

GENERATION, will play Second Officer Tom Paris.

- Robert Beltran, currently appearing on America television in MODELS INC., is the native American First Officer Chakotay, Paris' rival.
- Tim Russ, who has beamed aboard DS9 and SEAQUEST DSV, and appeared in the film MR SATURDAY NIGHT, is Tuvok, the Vulcan Security Chief - a role said to have been turned down by Graham Greene.
- Garrett Wang, also to appear in the new American sitcom ALL AMERICAN GIRL, takes the role of Harry Kim, the young Asian Academy graduate.
- Roxann Biggs-Dawson - of DARK MAN II and BOUND BY HONOR fame - dons the prosthetics to play half human/half Klingon Chief Engineer D'elenna Torres.
- Ethan Phillips - a regular from BENSON and THE NEXT GENERATION, soon to be seen alongside Patrick Stewart for the forthcoming film, Jeffrey - is Neelix, the alien junk trader.
- Jennifer Lien, a veteran of daytime soaps, will play the ethereal Ocampa, Kess.
- Robert Picardo rounds off the principle cast as "Doc" Zimmerman. Known primarily for his role in the sitcom THE WONDER YEARS, he can currently be seen in America in the recently-released comedy western film, WAGON'S EAST.

AMBLIN SHAMBLIN

All is not well at the House of Spielberg. The pilot episode of EARTH II, the new lead in to SEAQUEST on Sunday night, has proven so disappointing that Steven Spielberg is removing his name from the series credits. It is being substantially reshot and will not now premiere until November, long after SEAQUEST DSV opens its second season on 18 September.

To add insult to injury, EARTH II is cruelly being referred to as "Gilligan's Planet" in some quarters, and the critics have not been given a peek at it in a bid to save face.

A cast of unknowns - including Deborah Sarentino, Chaney Brown and Antonio Sabato Jr - largely taken from daytime soaps, is cited as one of the main causes for concern.

The revamped SEAQUEST DSV may fail to take off as well. The ship will look much the same from the outside, but has new interior sets that will, among other things, now allow Darwin to visit with the Captain in his cabin. The first episode will have some merit, but what follows is said to be even more boring than last year. (A script which would send the sub through a time-warp was dropped).

X-FILES

Producer/creator Chris Carter is learning the price of success. He is being swamped with licensing and merchandise ideas for X-FILES, and a request from 20th Century Fox for a "spin-off" series.

Departures for the new season - which starts 16 September with *Little Green Men*, followed by *The Host* and *Blood* - include an opening eight-story arc unlike anything attempted last year. As the season begins, the X-FILES has been shut down, with Mulder and Scully separated and assigned to work "normal" cases. But nothing Mulder touches will stay normal for long...

Gillian Anderson (Scully) is expecting her first child in September, but so far the crew has been able to shoot around her condition and she is expected to miss very few episodes.

X-FILES novels will begin to appear in December.

BABYLON 5

Bruce Boxleitner - as the leads in the movie *Tron* and the series *Scarecrow* and *Mrs King* with Kate Jackson - has signed to become the new Commander of the space station.

Jeffrey Sinclair is replaced by a character named John Sheridan, the Commander of the deep space vessel Agememnon, and Lt Commander Ivanova is promoted to full Commander. All other major characters are expected to return, although at least one alien will be recast.

Chrysalis, has been delayed until 24 October, some two months after the penultimate episode aired, with the second season commencing the week of 31 October with *Points of Departure*, in which Sheridan debuts. Other early episodes include *Revelations* and *The Geometry of Shadows*.

Peter David will be penning a BABYLON 5 script this season after years as a Trek comics writer and a number of highly praised STAR TREK novels. John Vornholt is working on the first Babylon 5 novel, due in November.

BABYLON 5 creator Joe Straczynski has written a pilot for another, "contemporary" science fiction series which he hopes to film this winter for possible pick-up as a syndicated series. He also plans to write the screenplay for a movie based upon John Ostrander's *Grimjack*. He insists neither project will interfere with his involvement on BABYLON 5.

WHERE ARE THEY NOW?

A frequent update on the present day activities of Trek-beens...

Leonard Nimoy, the once hot film director, has cooled off quite a bit in recent years, with his last three films failing to register at the box office. Indeed, he was speaking to a reporter anticipating that Disney would be opening his newest film, *HOLY MATRIMONY*, in the near future, only to be told that the studio had actually released it in a few cities back in April, then shelved it for the time being. It is unclear when, or if, it will get a general release.

Nimoy is also one of a number of celebrity names listed as providing characters for comics appearing in November from a new comics company associated with the Sci-Fi Channel, Tekno Comix. Nimoy's comic is called *Primortals: Earth's First Encounter with Aliens*. One of the other titles will be Gene Roddenberry's *Lost Universe*.

William Shatner is suddenly everywhere. USA Cable Network has agreed to buy eighteen episodes of *TEKWARS* as a series to begin airing in January, which will be aired on SKY One in the UK in due course. Shatner will continue to make appearances as the mysterious head of the Bascom Detective Agency and direct some episodes. He also plans to make a number of appearances in November and December to support the opening of *GENERATIONS* - Captain Kirk's swan song - as well as his next *Memories* book, which should be arriving in shops about then...

Deforest Kelley seems to be carrying through on thoughts that he voiced last Autumn that it might be time for him to retire. His fan club is shutting down and he no longer signs autograph requests by mail. The seventy-four year old Kelley suffers from severe arthritis and has no convention dates scheduled at this time...

George Takei's autobiography, *To The Stars*, will be out in hard cover from Pocket Books in September and he will be touring the country for book signing sessions...

Jimmy Doohan also has a book about himself, written with the assistance of an experienced author, due in the Spring. It will deal with everything from his experiences as one of the first Canadian soldiers to land on D-Day to his antipathy for a certain Starfleet officer...

And yes, **Nichelle Nichols'** autobiography should be out around January!

NEXT MONTH IN TREK-BEENS:
The Next Generation cast

ATV NIGHT "TESTER" FOR ITC

BBC2's recent ATV evening on Saturday, 27 August, spilled onto BBC1 during the following week as Controller Alan Yentob indulged his taste for vintage action television.

The evening was billed as a tribute to Lew Grade father of Michael and originator of the now defunct television company which founded *THE MUPPET SHOW*, *JESUS OF NAZARETH* and *CROSSROADS*! and also commissioned many popular ITC series.

The scheduling of cult ITC-produced telefantasy series, including *DANGER MAN*, *THE SAINT*, *THE PROTECTORS* and *SPACE 1999*, offered a unique opportunity to test the waters for full-length series repeats.

Notable by its absence was *RANDALL & HOPKIRK* (DECEASED), which commenced a twenty-six episode run from 9 September in the 6pm BBC2 slot originally designated for *BLAKE'S 7*, suspended because of the UK Gold reruns. *THE CHAMPIONS* is tipped to follow.

The X-FILES launches on BBC2 any time now.

NEW JERSEY DROPS WHO

New Jersey Network, one of the staunchest PBS supporters of *DOCTOR WHO* which has run the series continuously in the New York/Philadelphia area - where once there were five stations simultaneously airing *DOCTOR WHO* - for more than ten years, has decided against renewing the rights to show the series, which came to an end on 13 August with part four of *The Deadly Assassin*.

The decision follows the pattern set by dozens of other publicly-run broadcasters in recent years, citing declining viewers - and in turn dwindling donations - and increased residual demands by the distributors Lionheart.

During its time on air, all surviving *DOCTOR WHO* stories have been shown at least twice, with the most popular (i.e. Tom Bakers) screened as many as six times. The news was compounded by the revelation that Orlando station WMFE will be dropping *DOCTOR WHO* this autumn after eight years.

The series is likely to win a brief reprieve, however, as the documentary *THIRTY YEARS IN THE TARDIS* is currently being offered to PBS stations throughout America.

COMING SOON

FOLLOWING the success of the TARDIS video cabinet, Harvard Associates are adding four new cabinets to their catalogue: a bookcase carrying the *DOCTOR WHO* logo designed to house sixty paperbacks; two versions of a *RED DWARF* Talkie Toaster cabinet - from the episode *White Hole* - which can hold both videos and CDs in spring-loaded compartments; and a *BLAKE'S 7* cabinet - in an elegant black sand finish with a smoked safety door etched with the *BLAKE'S 7* logo - to contain the twenty-six commercially available tapes. More details next issue... **DC Comics and Mallibu Comics** join forces on 18 October for a *STNG/DS9* four-issue (two from each) crossover. The plot concerns the destabilisation of the *DS9* wormhole and the *Enterprise* is sent in to investigate... **BBC Video** releases *RED DWARF - The Smegups* on 7 November, comprising outtakes from the currently repeated BBC2 series... **The QUANTUM LEAP** videos have been big enough sellers to convince CIC to go back and release the entire series in chronological order... **A BABYLON 5** CD is out in November... **Titan** reprinted the first of Patrick Macnee's two Sixties *AVENGERS* novels, *Deadline*, on 25 August, which is followed on 22 September by *Dead Duck* (£3.99)...

Virgin explores other universes with *THE ADDAMS FAMILY* and *THE MUNSTERS* Programme Guide, out 17 November, while **Penguin** join the ever-growing procession of publishing houses discovering the saleability of telefantasy with the *RED DWARF Quiz Book* (£4.99)... **MOONBASE 3** Vol 3 was issued 5 September, completing the series' release on video... **The Adventures of Superman**, which has been airing on Radio One, is coming out on BBC Spoken Word cassette featuring Jon Pertwee... **Bat-fans** are advised to look out for Adam West's biography - *Back to the Batcave* - published in Britain in October (£7.99) ...**New Adventures** based on the *DARK MAN* movies are being produced exclusively for video, starring Arnold Vosloo...



News in brief

GERRY ANDERSON'S SPACE PRECINCT - comprising twenty-four fifty-minute episodes - will debut on American television in October, SKY One in February and the BBC next autumn.

DIRECTOR Renny Harlin has spoken to ITC about the possibility of a big budget, live action version of a *Thunderbirds* film.

BBC2 is currently half-way through season four in its never-ending quest to screen all episodes of *STAR TREK - THE NEXT GENERATION*, while SKY One marches boldly on with weekly screenings of season seven episodes.

RADIO TIMES - which has undergone a change of format designed to make it even more user-unfriendly - has devoted its 17-23 issue to science fiction.

THAMES VIDEO has indicated the possibility of the release of certain episodes from the Seventies' *THE TOMORROW PEOPLE* in the near future.

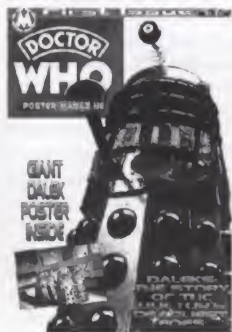
ALIEN NATION: The entire series cast is reunited in the new two-hour television films currently being made for Fox for airing in 1995. The first, *DARK HORIZON*, follows on from the episode *Contact*, and the second is titled *Body and Soul*.

THE OUTER LIMITS: Twenty new versions of old stories are to be made in America, along with a two-hour pilot to premiere the series in late 1995.

RUMOURS are growing that the American Sci-Fi Channel is soon to become a part of BSKYB's Multi-Channels package. SKY has noted the success of the increasing proliferation of telefantasy programming, and is understood to be keen for an entire channel devoted to the genre - which could be as soon as November when satellite Astra 1A becomes fully operational.

BSKYB is hiking up the subscription rates for its Multi-Channels package - which includes UK Gold - by almost fifty per cent, to £9.99. Expect to fork out an extra £3 a month from the beginning of October.

Poster Mags Launch



The Doctor Who Poster Magazine is published 6 October, two weeks ahead of its sister BLAKE's 7 title. Priced £1.50, it includes an at-a-glance guide to the Daleks and folds out into an A1 size poster from Planet of the Daleks.



DWM218 is out 28 September and includes a Peter Cushing tribute, an interview with Sarah Sutton, *Ark in Space* archive and the first part of a Missing Story synopsis; John Lloyd's 1979 Tom Baker submission, *The Doomsday Contract*. Included free with the issue is the first part of an exhaustive DWM index.

To mark the thirtieth anniversary of the Doctor Who comic strip, the December issue of *Classic Comics* will be a special issue.

Age of Chaos, the long-awaited ninety-two page comic strip written by Colin Baker, is published 6 October at £3.99. The artwork is by John M Burns and Barrie Mitchell, with a cover by *Daily Mirror* cartoonist Alan Davies. (See page 31...)

BBC Video 1995

SHAKEDOWN, *Hand of Fear* and *Invasion of Time* are current contenders for video release in early '95...

Shakedown Cast Announced

SHAKEDOWN Return of the Sontarans

Most of the principle cast and crew of the exciting new independent space drama production, *Shakedown* - currently being made to premiere at this year's DreamWatch convention in Earl's Court, London, over the weekend of 29-30 October (see back cover) - assembled on the spaceship set in early September for a photo session.

The plot centres around the cruise of a solar yacht - *SHAKEDOWN* - which is en route for a major solar race. However, the journey is impeded by a crack Sontaran squad, who board the vessel in search of... what?

The Ripleyesque Captain of *Shakedown*, Lisa Deranne, is played by none other than

Jan Chappell, accompanied by the rogue-ish Kurt portrayed by fellow BLAKE's 7 luminary, Brian Croucher.

Prolific Sixties film actress, Carole Ann Ford - and original DOCTOR WHO companion, Susan - is the Alexis-like diva, Zorelle, while Sophie Aldred - most recent Who companion, Ace - is cast against type as the rich, spoilt, planetary president's daughter, escorted by her good-looking but lazy

companion, Nikos, played by Rory O'Donnell.

With the exception of Deranne, they add up to a fairly unpleasant bunch of characters, who - as screenplay writer Terrance Dicks aptly described - "thoroughly deserve to get it in the neck!"

Dicks is a veteran television writer, starting on *CROSSROADS* before venturing on to DOCTOR WHO in 1968, which he script edited for six years, and penned five scripts spanning three decades. In *SHAKEDOWN* he has crafted a superb, fast-paced story with plenty of drama and action laced with humour, neat twists and, most importantly, a beginning, middle and an end.

FOX SET TO AIR PILOT MAY 1995

Amblin has released official information concerning their plans for the forthcoming two-hour DOCTOR WHO pilot, commissioned by Fox Television. It is proposed to air during the final round of the American 1994/5 television season ratings sweep next May, with a series to follow next autumn depending on the ratings and cost.

The first draft of the untitled script is now complete, and is being reviewed by Fox and the BBC for a budget to be determined, which will enable the three to finalise their licensing agreement.

The final version will be ready for 19 September when Amblin plan to commence pre-production, with principle photography to begin around 14 November. The screenplay is penned by John Leekley, who has written scripts for series including *MIAMI VICE* and *NIGHTMARE CAFE*, and is the author of the novel *The Blue and the Gray*.

NATION INVOLVED WITH NEW DALEKS

His DOCTOR WHO script is developed around the BBC, Amblin and Fox's requirements, and deals with aspects of the Doctor's origins, his fleeing from

Gallifrey and, as expected, features the Daleks and the involvement of their creator, Terry Nation.

Amblin are keen to stress that while the script does probe a little deeper into aspects of the Doctor's origins never previously explored, it retains some of the mystery which it believes to be an essential part of DOCTOR WHO.

LEONARD NIMOY POISED TO DIRECT

There are still no official decisions as to casting or the selection of a director. Leonard Nimoy is currently reviewing the script, on the strength of which he will decide whether or not to make himself available, just months after missing out on directing the DOCTOR WHO movie when that project fell through.

Original choice, Ridley Scott, is now said to be engaged on other projects after a bid for a creative position to supervise the entire project was apparently refused.

Locations are being scouted and studios booked, with Toronto, Canada - where production costs and union rates are cheaper than in the States or England - being a likely port of call.

A formal announcement of the plans for DOCTOR WHO is expected at September's MIPCON world television fair in Los

COSMIC RELIEF TO AID RWANDA

DreamWatch contributors Alec Charles and Nick Pegg have launched a special DOCTOR WHO fanzine in a bid to raise funds to aid Oxfam's Rwanda Emergency Appeal.

"Cosmic Relief has gathered together contributions from some of the most impressive names from the world of fandom - as well as a few celebrities - including Matthew Waterhouse, Peter Miles, Jeremy Bentham, Andrew Pixley, Gary Russell, Kevin Davies, Gareth Roberts, Anthony Brown, Tony Clark, Martin Wiggins and Adrian Rigelsford," Charles told *DreamWatch*.

Of particular note, the magazine has secured for publication: Dennis Spooner's 1965 DOCTOR WHO story guide; an unused chapter from the upcoming *Doctor Who - The Seventies*; the unpublished chapter of Paul Cornell's *No Future*; and an unseen Cyberman strip from Marvel's *Adrian Salmon*.

In all, over forty writers and artists have contributed to the project, which can be purchased by sending a crossed cheque or postal order - payable to Cosmic Relief - for three pounds (which includes P-P) to: Nick Pegg, 39 Mount Ephraim Road, London SW16 1LP. Extra donations will be gratefully received, and all proceeds donated to Oxfam's appeal.





Jan Chappell and Brian Croucher

Clockwise from left: Tom Finnis, Rory O'Donnell, Terrance Dicks, Toby Aspin, Brian Croucher, Carole Ann Ford and Kevin Davies.

makers Susan Moore and Stephen Mansfield, who have constructed the Nineties brand of



command; the dim-witted Vorn.

The SHAKEDOWN video will be launched simultaneously at DreamWatch '94, with a limited, signed and embossed edition of two hundred copies available exclusively to attendees of the event (see advert on the back of this issue for registration and ordering information).

Ex-BBC visual effects veteran, Ian Scoones, is on hand to provide the "blood and bangs", while Comet Miniatures expert Dave Brian has conjured up an impressive fleet of spaceship models. Composer Mark Ayres will be working on post production, sound design and music, and continuing the Eighties Who link are monster sculptors and SPLITTING IMAGE puppet

Sontarans with Derek Handley and David Miller based on exciting, all-new designs.

The lead Sontaran, Steg, is played by Toby Aspin, one of the unfortunate soldiers exterminated in *Remembrance of the Daleks* (1988), while Tom Finnis - Ford Prefect in the new *Illustrated Hitch Hiker's Guide to the Galaxy* (see page 16) - is his second in

Rested Pertwee back in action



Jon has just completed the latest Bill Baggs BBV project, *The Zero Imperative*, in which he appears as Dr Jeremiah O'Kane alongside Colin Baker (Peter Russell) and Sylvester McCoy (Doctor Dove).

Most notably, the project sees Pertwee reunited with Caroline John who reprises her role of Liz Shaw, in a novel twist which effectively places the series in the same universe as *Doctor Who*! Permission to use the character was obtained from the copyright holders, Derrick Sherwin and Peter Bryant. Louise Jameson and Sophie Aldred also appear in cameo roles.

LUSARDI JOINS BBV

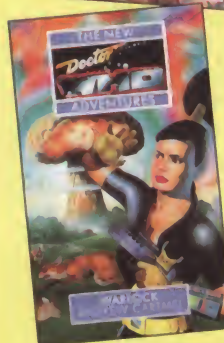
The involvement of former topless model turned actress Linda Lusardi as Bayliss in *The Zero Imperative* came about when Colin Baker - appearing alongside her and Frazer Hines in *Not Now Darling* in Bournemouth - enticed her on board. Her subsequent signing up garnered significant coverage in *The Mail on Sunday*.

The screenplay, by author Mark Gatiss, is part ghost story, part psychological thriller, and will run to approximately sixty minutes. Although it features many of the cast who appeared in *The Airzone Solution*, the characters and concept are entirely new. It is scheduled for release at the end of September. *Breach of the Peace* - the latest entry into the *Stranger* canon - is reviewed on page 29 (Photos ©BBV).

A rejuvenated Jon Pertwee has thrown himself back into work following a successful operation on a recurring back problem which kept him in traction over much of the summer.

His first public appearance was at the Longleat 21st anniversary celebrations in Warminster in early August (see page 28). Although aided by a walking stick, he was nonetheless in fine spirits, signing autographs, posing for photographs and generally demonstrating why he is regarded as *Doctor Who*'s hardest-working and most enthusiastic ambassador.

In November he teams up again with Nicholas Courtney, Elisabeth Sladen and Richard Pearce as Jeremy to record the sequel to *Paradise of Death* - *The Ghosts of N-Space* by Barry Letts, which is simultaneously transmitted on Radio 2 and novelised by Virgin books next January and February.



Parasite by Jim Mortimore is the New Adventure scheduled for 1 December, with **Warlock** by ex-script editor Andrew Cartmel kicking off the New Year on 19 January, coinciding with Gareth Roberts' Missing Adventure **The Romance of Crime**.

Following his success with *Theatre of War*, Justin Richards turns his hand to a Fourth Doctor, Sarah and "older Harry" Missing Adventure, **System Shock**, pencilled in for next June, while Andy Lane contributes that month's New Adventure, **Original Sin**.

July will see a First Doctor, Susan, Ian and Barbara adventure, **The Sorcerer's Apprentice** by Christopher Bulis, with Judge Dredd author Dave Stone contributing **Sky Pirates** to the range of New Adventures.



Who's Who

ROY CASTLE

The versatile entertainer, Roy Castle, succumbed to cancer on 2 September aged sixty-two. His death comes as a double-blow for *DOCTOR WHO* fans still lamenting the recent passing of Peter Cushing [see pages 14-15], with whom he appeared in the first of the Sixties Dalek movies.

A particularly gifted dancer and musician, Castle was perhaps best known for his twenty-two year stint on BBC's *RECORD BREAKERS*, on which he performed several records in his own right - including non-stop tap dancing. It was during the recording of his final series last year when he learned that his former movie colleagues, Jennie Linden and Roberta Tovey, were in the studio next door recording a sequence for the BBC documentary, *THIRTY YEARS IN THE TARDIS*, and he couldn't resist popping in for an impromptu reunion! *RECORD BREAKERS* will continue in his memory.

Castle maintained that he contracted his illness through passive smoking and spoke out frankly, to the very end, about the inherent dangers facing anyone sharing the same breathing space as smokers. His courageous efforts to raise funds for cancer research while suffering the most intolerable pain earned him universal respect and an almost unprecedented number of moving retrospectives following his death from people in the entertainment world and beyond.

DAVID RODAN appears to be expressing grave doubts over his involvement on last year's much-derided *Dimensions in Time*. At the recent Longleat 21 bash, he said "We all have our crosses to bear"...

PETER DAVISON has a part in the new series of *THE GOOD SEX GUIDE*, which returns to ITV in October. He teams up with Jan Francis as "a couple of the future" for whom sex is reduced to a handshake. Peter can currently be seen in American cinemas in a new movie adaption of *Black Beauty*...

TOM BAKER's well-documented antipathy towards movies resurfaced in the press recently. Quoted as being none too impressed with Spielberg's plans for *Doctor Who*, he said: "They won't know how to do it. Popular films are tawdry."

LETTERS

P.O. Box 1015, Brighton BN2 2YU



SEEDS OF DOOM 'U', ARC OF INFINITY 'PG'

John Pettigrew,
Fife, Scotland (02-08-94)

I've just watched *The Seeds of Doom* video and am perplexed and puzzled. There are no noticeable cuts, the Doctor can be seen thumping the baddies, the acting is dramatic, the scenes featuring the waste recycler are intact... so how come the video has been given a U certificate?

Arc of Infinity and *Enlghtenment* were given a PG classification, yet *The Seeds of Doom* can be bracketed with the Disney films! Surely there's something amiss here.

What do the Classification Board regard as being "suitable for all" and "contains some scenes unsuitable for young children"? If it's as clear-cut as on-screen physical violence, then I'm bewildered. Then I thought that maybe it's more to do with disturbing imagery and what can induce televisual "fear" (or the sofa element). I suppose Peter Davison roaming the streets of Amsterdam plastered in Rice Krispies could be mildly scary for toddlers, but that doesn't compare with the recycler scenes in *The Seeds of Doom*. Good grief, those scenes in episode six still make me wince!

Dougie Johnstone,

Kirkintilloch, Scotland (14-08-94)

...I should have known better, really, than to have read a review of a Philip Hinchcliffe video hours before I went out and bought it (DWB130). Contrary to popular belief, not everyone "revels" in these "absolutely wonderful" stories. Doctor Who attempted similar stories to much better effect in the mid-Eighties. Quite honestly, I thought *The Seeds of Doom* turned out to be over-rated dross. Was two pages of such unoriginal, smug ramblings really called for?

I must confess to have found DWB of late to be a particularly absorbing and entertaining read. That's a confession because, basically, I don't like STAR TREK (old or new), I can't stand the *New Adventures* books, and the thought of an American version of Doctor Who makes me violently ill. So given that the coverage (and defending) of all of the above seems to cover the entire contents of the last few issues, it seems slightly bizarre that I should continue to fork out £2.75 a month. In actual fact, some articles you have printed in recent months, that at first glance appeared to be breathtakingly tedious (desperate

attempts to find new angles on subjects which were fairly boring to begin with) have turned out to be real gems - refreshing and thought-provoking, particularly Barbara Barrett's tremendous piece on Deanna Troi (DWB129).

BBC VIDEO GRIPES

Andrew Storey,
Leeds (06-07-94)

I was very annoyed to find *The Visitation/Black Orchid* issued as a double pack. Just what is the point? It's very annoying having to change over cassettes just when you're getting into a story, and six episodes will easily fit on a three-hour tape. Also, why on earth was *The King's Demons* not included with *Enlghtenment*?

Raymond Rainbow,

Evington, Leeds (28-07-94)

...I am more than a little concerned that BBC Video has decided not to release the second series of *THE TRIPODS* due to poor sales, following on from the decision not to release series two and three of *SURVIVORS*. One could say that you can't blame them if they aren't selling, but doesn't this bode ill for all future BBC "cult" science fiction releases?

I will be buying all the *MOONBASE 3* videos because I'm still biased enough to believe that BBC science fiction/drama is infinitely preferable to its American counterpart. But how many copies of *MOONBASE 3* will sell? I'll tell you - none. The video buying public will completely ignore it - as they did with *ADAM ADAMANT*

LIVES! and *DOOMWATCH* - because nothing has been done to bring these programmes back to the general public's attention.

UK Gold isn't enough. Series like *MOONBASE 3* need championing and shown on the BBC now!

Helen Knott,

Chichester, W Sussex (08-08-94)

...Last year I visited the Longleat Doctor Who Exhibition and bought a copy of the *Vengeance on Varos* video. When I returned home I found there was a competition on the inside of the sleeve. The first prize was a trip to the Visions convention in Chicago with videos as runners-up prizes. All that was required to enter was to collect ten differently numbered tokens from Doctor Who products and exhibitions bearing the anniversary logo during the anniversary year.

Simple, I thought. Wrong! I bought books, videos, audio cassettes, CDs, magazines... I even visited another exhibition (at the Needles on the Isle of Wight). Having spent vast quantities of my hard-earned dosh, I ended up with the grand total of one token (the one on the *Vengeance on Varos* video!).

Has anyone managed to get ten of the little suckers, or happen to know where all the other tokens were? Is it possible that the competition was cancelled and I have the only token in existence?

CLAPPED OUT ARTISTS?

Ben Morris,

N Leith, Edinburgh

I think that a vast rethink needs to be made of BBC Video's Doctor Who range, and the return of Andrew Skilleter is not a step forward. His airbrush style is extremely dated and his recent covers have leant the range an amateurish feel, totally lacking in atmosphere (specifically *Image of the Fendahl* and *The Keeper of Traken*).

The range lacks the professional and fashionable feel that its competitors, like *BABYLON 5*, have. The typefaces and typographical style are the same as ten years ago, and while I appreciate that BBC Video may want to keep a consistency with past releases, the consumer, however, is much more design conscious these days.

For Doctor Who to remain relevant today, its merchandising needs to move with the times. The video range's image is stuck in the past.

Vincent Law,

Waverton, Chester (12-08-94)

...It has been a constant source of frustration to me that buyers of Doctor Who videos/books/magazines are constantly subjected to the same bunch of hack artists shamelessly recreating well known stills. The majority slavishly copy stills, never even daring to alter the lighting for effect. In particular, Pete Wallbank must be one of the most untalented charlatans ever to masquerade under the guise of 'artist'. He appears to spend longer painting his signature than the artwork it adorns!

There are hundreds of other illustrators working in this country with more skill and natural ability than the majority of the regular Doctor Who illustrators, and I would suggest that some of them be given the chance. One wonders who is the more deserving of derision; the artists themselves or the art editors who continue to commission them.

Was it David Bailey who said: "The good artist imitates, the bad artist copies."? Where does that put Messrs Wallbank and Pearson?

INSULTING TRIBUTE

Neil Andrew,

Bitterne, Southampton

Well, well: a repeat of 1984. A pity Rudolph Cartier had to pass away before it was shown: a greater pity *THE LATE SHOW* compiled his tribute - the most banal, nay insulting twenty minutes I've ever seen. Now I know how Kevin Davies feels...

The play showed Cartier as a master of the medium and was far more effective than the John Hurt version. I found it odd that the BBC couldn't show the play in the Eighties: "affect the film's profits" indeed - it didn't make any!

It's a shame DWB's feature (issue 126) couldn't have appeared after the play's transmission, as these 'Forgotten Decade' pieces have shown the magazine's advantage in being able to cram in so much. I have long wanted to know more about *A FOR ANDROMEDA*, and *THE AVENGERS* feature was long overdue: a concise history of the series all in one go.

Let's have more of this - never mind if there's an anniversary or video release connected with it or not! What about *THE STONE TAPE*, *THE CHANGES*, the Christmas Ghost Stories, etc?

Finally, on *BITEBACK* last year didn't Alan Yentob mention a series/deal etc. involving the BBC that could be one of the biggest things they'd ever done? Was this the new Who series, I wonder...

BARGAIN BINS

Leigh Hunt,

Ashted, Surrey (19-07-94)

I'm pleased with *BABYLON 5*'s gentle progression. True, the dialogue is still not up to much, but the 'hole in the mind' plot is chugging along nicely, and the mysterious - and enormous - alien seen at the end of *Mindwar* suggests a possible build-up to a larger storyline, hopefully done along the lines of the much-praised season by season progression of the Borg in *STTNG*.

Speaking of which, is anyone else finding it hard to keep up with the *STAR TREK* video releases, now numbering four a month? Luckily I've found some shops that sell them for £9.99 when they are released, but generally I'm waiting for them to drop to £7.99 in the bargain bins.

Iain Robertson,

Surrey B C, Canada

...Barbara Barrett may nearly have a degree in psychology, but while she keeps impressing Twentieth Century values on Twenty-fourth Century people (*The Siege of Troi*, DWB129) she is way out of touch. Perhaps she would like to use the methods of four hundred years ago to solve today's problems, in which case people would be burnt at the stake just for being different.

FINE TRADITION

Marcus Hearn,

Marvel UK, London (19-08-94)

Many thanks for the kind words about the *Doctor Who Summer Special* in the final issue of DWB. Researching the early development of DOCTOR WHO has been something of a labour of love for me over the last year, and I was deeply flattered by your complimentary recognition of my discoveries. It's been one of the highlights of my work at Marvel to hopefully contribute to our knowledge of the show's origins, and recognition by those I respect has made it all the more satisfying.

Let me take this opportunity to wish you all the very best for your 'rebirth' as *DreamWatch*, and express the hope that a fine tradition continues to flourish.

MASTERFUL PASTICHE

Henry Potts,

London NW5 (11-08-94)

It took me some time to fully appreciate the subtlety of *Comment: DWAS Loses Recognition as Complaints Soar* (DWB130). This was a masterful pastiche of DWB's earlier days: the combination of a few pieces of news with a lot of editorial opinion; the juvenile use of an anagram for the writer of the piece; attacks on DWAS' commercial adventures a page after plugs for DWB's many new commercial adventures; old grievances resurrected; the list goes on.

It is good to be reminded of the tabloid-style of reporting that made DWB so popular many years ago. It might have infuriated you every issue, but you were never bored. I presume such satire appeared in the last issue of DWB to delineate the

change to *DreamWatch* and a recognition that there is a difference between controversial comment and ranting and that you can provoke the reader without cheap jibes. At least, I hope this interpretation is correct...

Gary Leigh replies: Partly, yes, but mostly in response to a swelling mailbag of correspondence on the subject, which unfortunately has not let up. With dozens of letters still being written akin to the one that follows, a strong rebuke was deemed necessary by all recipients of complaints from DWAS members (the BBC and Marvel included). And being the 'final' issue of DWB we felt, under the circumstances, that a (albeit slightly more restrained) throwback to our former, inimitable style, would be nostalgically appropriate...

Timothy Ball,

London SW18 (05-08-94)

...Having renewed my DWAS subscription in February this year, it has been a disappointment to have heard nothing from the society - in spite of several letters - and to find that it was only in June, four months after having sent it, that my cheque was cashed. However, two months on from this I have still received no communication.

In the February issue of *Celestial Toyroom*, which was the last communication I received from the society, it is stated that there are 2,490 members. Assuming that this number is correct, DWAS has accumulated some £34,860 over the last year.

My questions, addressed to members of the society's executive through your pages (since they do not reply to letters sent to them directly), are simple:

What has happened to the money collected this year from members renewing their subscriptions?

Why have members not been contacted and advised of any problems or delays in dealing with these renewals?

Since it is likely that members of the executive will read this, may I invite them to offer answers to the above questions openly and to contact all members as a matter of urgency explaining the current status of the society?

AND FINALLY...

Dr Colin M Barron,

Doune, Perthshire (19-08-94)

According to the *Glasgow Evening Times* on 11 August: 'Actors may soon become redundant, according to the inventor of new computer technology. American Steve Williams, who has used the hi-tech effects on *JURASSIC PARK*, *TERMINATOR 2* and *THE MASK*, foresees a time when screen stars could be replaced by a computer-enhanced image. He says: "It could halt problems with stars who demand more cash, or who are getting too old."

Back in DWB17/18 (Winter, 1984) I stated, in one of several derided articles of the time: 'Already, in Hollywood, some film directors are predicting the day when films will no longer be made by photographing arrogant, overpaid film stars on some expensive set, but will be created entirely by a computer with a vivid imagination!' Talk about DWB being first with the news!

Graham Howard

Wellington, New Zealand, (30-07-94)

Copies of *The Avengers Programme Guide* destined for British bookstores may indeed have been pulped, but the book is widely available in New Zealand bookstores!

Classifieds • Classifieds • Classifieds • Classifieds

WANTED

DOCTOR WHO and the Daleks toys, games, jigsaws, books, models, especially Sixties Daleks and Palitoy/Denys Fisher toys and dolls. Would prefer MIB but anything considered. Details to: Brian McCarthy, 35 Clickett Hill, Basildon, Essex.

FOR SALE

HUGE SELECTION of Doctor Who merchandise. Send a stamp for a comprehensive list of latest merchandise plus huge selection of older/rare items. Mail order specialists: WHO BOOKS, 3 Linfields, Cokes Lane, Little Chalfont, Bucks HP7 1QH.

FANZINES

THE FACELESS ONES present: Apocrypha (the biggest) 1/2 (£3 each); Neutron Flow (the best) 1 (£2.50), 2/3 (£3.25); Rumours (newsheet) FREE (send SAE); Rumours Revue (news zine) 1/2 (75p each). Send to: The Faceless Ones, 234B Wychall Road, Northfield, Birmingham B31 3AU.

SOPHIE ALDRED exclusive interview. Part two of the Chris Boucher interview, Corridor running in the Troughton era, the Dogtor and Bengi fight for their lives against Cutthroat, and loads more in 44 packed pages. The Hourly Press issue 10 - welcome to our second anniversary! £2.50 to Ian Richardson, 15 Carter Close, Duxford, Cambridge CB2 4SB.

INTERESTED in watching The X-Files and ST:TNG? Then buy The Pharos Project 2, a whole tree of A4 fanzine. Includes Blake's 7, Callan and Michael Seely on Doctor Who. Send £2.50 to: Robert Buckley, 126 Hinton Road, Cambridge CB4 3JP. And who is Philip Fairweather?

SONIC SCREWDRIVER issue III - The Graham Williams Years; Issue IV - The UNIT Special (out September). The only fanzine to feature the exclusive "Adventures of the Twelfth Doctor" comic strip. £1.50 each (or £2.75 for both) from: Steven Grace, 63 Stanley Gardens, Herne Bay CT6 5SQ.

MATRIX 50 - Missing episodes feature, Kate Orman on Ace, Ark in Space review, the Dalek movies, The Happiness Patrol and more. A4, 40 pages with full colour artwork cover - only £2.50 (cheques payable to Seventh Door Fanzines) from: Matrix (DreamWatch), 103 Canning Road, Southport PR8 7SW.

AUTON TEN now available! Child-like, pathetic, irritating, peurile, genius-like, infantile - five years old this summer and as outrageous as ever. 32 pages, A5 and litho-printed, priced £2 (inc P+P). Cheques/POs to be made payable to Robert Hammond. Write to: Auton, 82 Farncombe Street, Farncombe, Godalming, Surrey GU7 3LN.

THE SNU. New fanzine, issue 1 available now - only 60p. Covers everything from Doctor Who to Call of

Cuthulhu, passing Robert Raikin, Voodoo in RPG's, corn circles and Quantum Leap on the way. Write to: Chris Arnsby, 21 Hadrians Close, Witham, Essex CM8 1XA.

PERTWEE: Missing stories, his fame, Internet, female companions, 1984, fiction, humour, opinion all in 'Top' seven. £1.40 payable to John Connors: 8 Henley Road, Liverpool L18 2DW. Back issues 3, 4 and 6 available. The fanzine in front is 'Top'.

FAN CLUBS

OVER THE HILLS. Survivors fan club. £7 annual membership fee. For information send an SAE to: Carole Stevens, 4 Beach Houses, Royal Crescent, Westbrook, Margate, Kent CT9 5AL.

EVENTS

CULT TV - the essential fans' weekend! 11-14 November, Hemsby, Norfolk - screenings, discussions, surprises. Provisional guests include Harlan Ellison, Jon Pertwee, Sylvia Anderson, Barry Morse, Annette Andre, Deborah Watling, Richard Arnold. Weekend registration £35 in advance. SAE: PO Box 1701, Peterborough PE1 1EX. Book now to avoid disappointment!

SARAH SUTTON SIGNING - Saturday, 1st October 1994, Grimsby Central Library, between 12 noon - 4pm. Also featuring New Adventure signings, dealers, exhibition and video screenings. £2 admission on the door.

For details ring (0472) 873003 or send an SAE to: 118 Scartho Road, Grimsby, South Humberside DN33 2AX.

AYL-CON Doctor Who convention, 18-19th February 1995, Forte Crest Hotel, Birmingham. Guest panels, screenings, dealers, location trips, FX demos, comprehensive exhibition area. Tickets only £28 per adult for full weekend. For details send SAE to: AYL-CON, PO Box 85, Amersham, Bucks HP7 9QZ.

REMEMBRANCE '95: The Doctor Who convention. Periquito Hotel, Oldham, March 25th and 26th 1995. Guests subject to work; Caroline John, Barry Letts, Terrance Dicks, Nicholas Courtney, Sophie Aldred and Colin Baker. Special appearance by The Whomobile. Special discount rates. Send SAE to: 31 Richmond Street, Ashton-Under-Lyne, Lancashire OL7 0AR.

WISHCON IV, 18-20th November 1994, Springfield Sheraton Monarch Hotel & Towers, MA, USA. Guests include Mark Goddard, Nana Visitor and Nicola Bryant. Details from: US Branch of UNIT, 22 West Druid Hill Ave., Randolph, MA 02368, USA.

NOTICES

ATTENTION A L MORGAN from Kent. Please contact the DreamWatch editorial address as soon as possible.

Classifieds cost £3.95 for up to 45 words and 10p per additional word.



The Man Behind the Masks

A near endless stream of behind-the-scenes names have contributed to Doctor Who's overall look down the years, but few have succeeded in making an impact as great as visual effects designer and sculptor John Friedlander. To many people in their twenties and thirties, his Doctor Who work probably contributed to more childhood nightmares than anything else, and remains vividly etched and remarkably awe-inspiring to this day. Who could ever forget the Sea Devils, Sontarans, Wirrn, Sutekh, Kraals, Scaroth...or Davros?

Now retired, John was only too eager to recount his time on Doctor Who, and a little more besides. Anthony Clark asked the questions assisted by Derek Handley, himself currently engaged as monster maker on SHAKEDOWN - RETURN OF THE SONTARANS...

DreamWatch: At what point in your life did you decide you wanted to become an artist?

John Friedlander: From when I was a small child I always wanted to make things. When I was sixteen I went to Hornsey College of Art where I did sculpture and studied glass design. After my two years national service I freelanced for a year making the odd trophy, portrait or window display. I then joined a display studio where I stayed for the next seven years.

I freelanced for a year and then joined a studio doing exhibition work for about the next seven, by which time [the late Fifties] I was thinking of getting married. I saw an ad recruiting staff for the BBC Visual Effects Department, which offered slightly more than I was getting, so I applied. I remember, when I went up for the interview, they asked me why I wanted to be in show business? I nearly broke into a song and dance routine!

Bernard Wilkie and Jack Kine were at the Visual Effects Department at that time, as were their assistants Peter Day, Ron Oates and Ricky Grosser. Each of us was allocated to a specific area and I was a schools' programmes assistant. Others were on light entertainment or drama, but as there were so few of us we all mixed and matched. Television was live in those days, no pre-recordings except for film inserts which we did up at Ealing, which made for a great deal of tension in the studio.

In those days you did everything – dance, music, drama, light entertainment, opera, ballet... In fact I can remember Peter Day working on a model for a religious broadcast programme about missionaries in South America, showing how they circled a clearing in a light aircraft, lowering baskets of food and bibles by rope.

Eventually they lowered the missionaries in the basket and they were eaten too! This could have come straight out of Michael Bentine's SQUARE WORLD, which we were working on at the same time.

What sorts of materials would you have been working with back then?

We all brought our own materials, methods and knowledge from our previous work experience which we were able to pool, and with this combined knowledge we were able to tackle most problems, but television was still quite young and new problems would turn up on every programme. But for the most part in the Sixties, things had to be kept fairly simple as we had very little work space and even less money for effects. I can remember times when most of us would have to stop work and wait while a model was finished and removed from our workshop before we could start work again.

I used quite a lot of filled latex and fibreglass, which I had used while working as a display designer, and other sculpting techniques I had learnt as a student. But it wasn't until I had been at the BBC

and had worked with a couple of puppeteers – the then famous duo 'Bob and John' – that I came across the fine latex that they were using for their stop motion puppets. This, I found, could be combined with the fine silica we used as a gelling agent for fuel in fire effects, and could then be modelled direct like a soft clay. This was invaluable for make up, costumes and prop making.

I could also cast the latex in plastic moulds to make fine rubber masks, and even make pneumatic animation. We were always looking for new techniques to use in our work, and the simplest were often the best.

The first thing you made for Doctor Who, as far back as we can establish, was the 'stone' statues for *The Ark* in 1966.

I might have. I really can't remember, but you've reminded me of something else that I first brought into television, and that was polystyrene. My old boss, when I was doing exhibition work, brought it back from Holland in the Fifties





The first of two
Vogons in this issue...

[David Maloney] and he liked it, and luckily when the actor [Michael Wisher] was cast for the part, it fitted perfectly.

Most of the closely fitting masks I've made, you will have noticed, are highly textured. This wasn't purely for decorative motives because I was able to trap a certain amount of air between the skin and the rubber, as they are extremely hot to wear for any length of time as latex doesn't breathe. The Draconians [*Frontier in Space*, 1973] were particularly successful in this respect. I am told the actors would come off the set and go into the canteen for coffee without removing them, so they must have been quite comfortable.

Could you guide us through the typical process of making a rubber mask?

First I would make a head mould of the actor. In the early days we didn't have – or didn't know of – alginate, so I would vaseline the actor's face, cover the back of his head with cling film and make a mould with plaster bandage. I would then take a pressing from this mould in a modelling media such as clay or Plastecine, and on this I would model my mask.

where it was used as insulation. I tried various things including carving it, and I think the first thing I made with it was a large statue for the Ideal Home Exhibition. They wanted a giant figure which I carved in sections, mainly because it had to be eight feet high, and we had a very small studio! It was all done with a knife and band saw - it was only later that I was shown the hot wire.

So the Ice Lord mouth-piece for *The Seeds of Death* in late-1968 would have been made with the thinner latex?

Yes. I think the first full latex masks I made were the Ogrons [*Day of the Daleks*, 1972]. Make up had sent some girls up to have some modelling tuition and I got them to model a mask each, and while they did this I designed the Ogron mask as an example. The producer came down to see how the effects were coming on, saw my mask, liked it and that's how it all started! The only trouble we had with the Ogrons was that a lot of the actors had huge heads, and to make them fit we had to split the backs of the masks and insert gussets. No way was there time or money to make individually fitted masks.

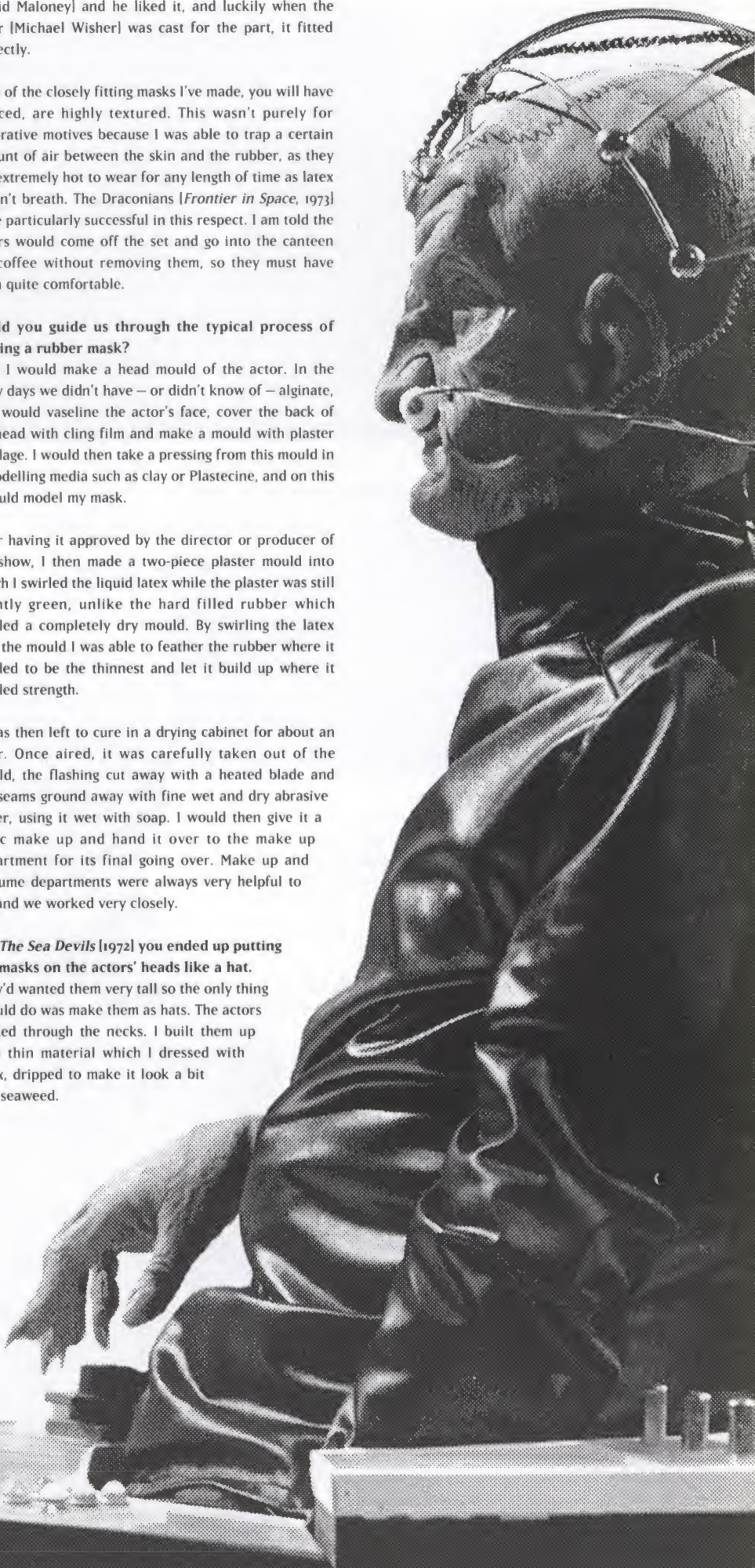
When designing a new monster I would first read a script and then attend a production meeting with the make up and costume designers so we could co-ordinate our ideas and also find out what our creature has to do physically. Davros was an exception. I was actually working on another show and Peter Day was the visual effects designer on *Genesis of the Daleks*. He came over to me when he was given the script and said "Here's a nice one for you, John". I looked through the script and immediately thought of a cross between Roger Delgado's Master and The Mekon from Dan Dare. I modelled it up in a day, in my own time, on one of the many life casts I'd taken from various actors. I showed it to the director

After having it approved by the director or producer of the show, I then made a two-piece plaster mould into which I swirled the liquid latex while the plaster was still slightly green, unlike the hard filled rubber which needed a completely dry mould. By swirling the latex into the mould I was able to feather the rubber where it needed to be the thinnest and let it build up where it needed strength.

It was then left to cure in a drying cabinet for about an hour. Once aired, it was carefully taken out of the mould, the flashing cut away with a heated blade and the seams ground away with fine wet and dry abrasive paper, using it wet with soap. I would then give it a basic make up and hand it over to the make up department for its final going over. Make up and costume departments were always very helpful to me and we worked very closely.

For *The Sea Devils* [1972] you ended up putting the masks on the actors' heads like a hat.

They'd wanted them very tall so the only thing I could do was make them as hats. The actors looked through the necks. I built them up with thin material which I dressed with latex, dripped to make it look a bit like seaweed.





Roger Delgado and the Ogrons, *Frontier in Space* (1973)

Did you make all the costumes too?

No. In those days most of us had started at about the same time so we used to work together – make-up and costume used to come to me or I'd go to them. There wasn't the kind of rivalry there was later on which meant you could work together, which was much better.

Was your first Sontaran, Linx [*The Time Warrior*, 1973], sculpted off a cast you already had, or were you actually tailoring the mask to the specific actor [Kevin Lindsay] by then?

I think I took a cast, but I can't remember for sure. Sometimes you couldn't get hold of the actor because they were doing other things. I think that was one of the first times I worked with the costume designer Jimmy Acheson. We'd both gone to the production meeting with sketches of what we thought the helmet would look like, and they were almost identical! In the end I made the helmet and the neck piece and he did the rest of the costume.

The reason for remodelling the mask the second time around [*The Sontaran Experiment*, 1975] was because we hadn't room to store spare piles of large plaster moulds and they were usually destroyed. The mask itself would have shrunk and deteriorated with time, and we didn't know the Sontarans were to be resurrected.

I made a cast of Davros from the broken mould [pictured] because my kids liked him, and I have kept him ever since.

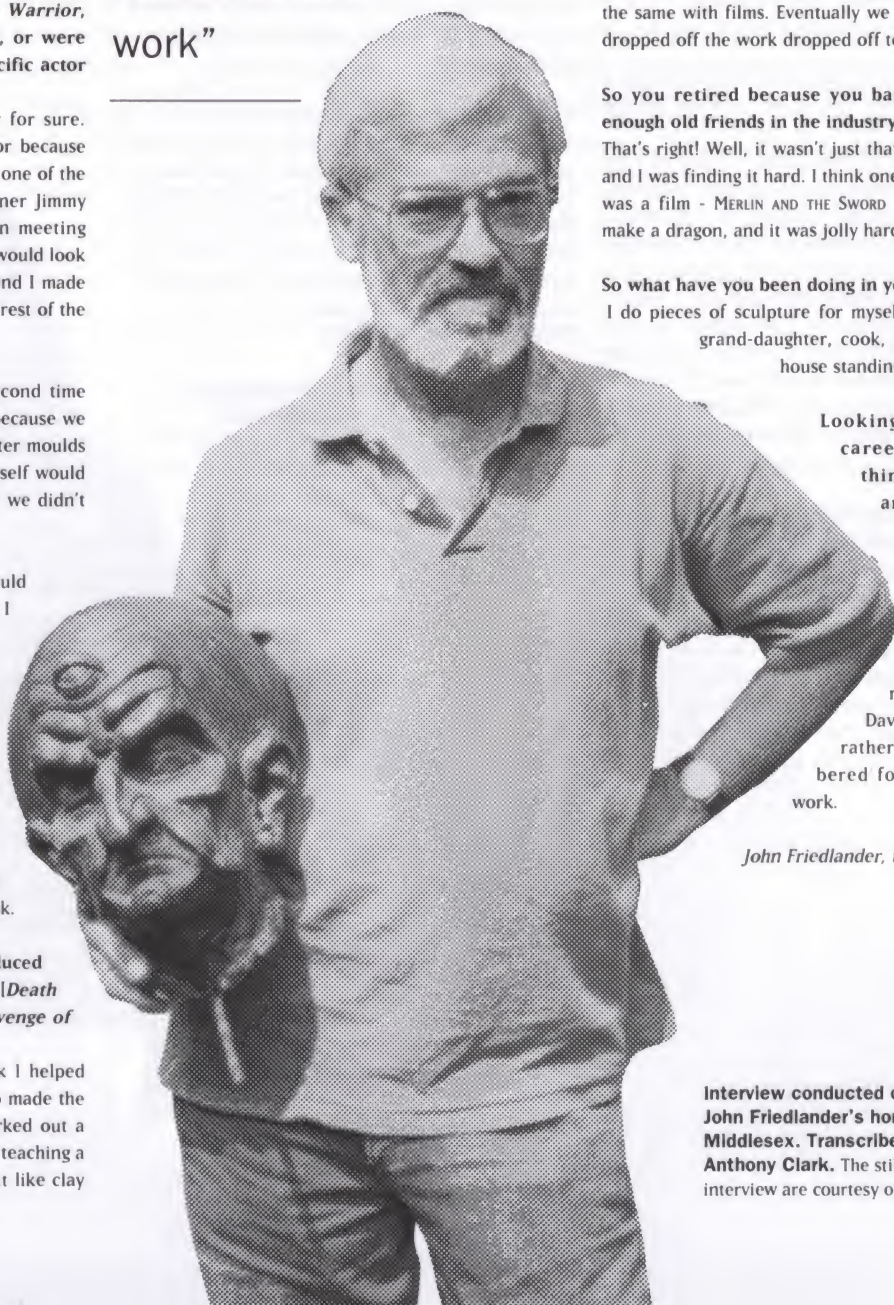
I understand you had some problems with the foam you used for *The Sontaran Experiment*?

It was very primitive foam and I didn't have a big enough oven in which to cure it. Again, that mask was a big one, but it worked reasonably well because foam is that much more flexible. I'd already left the BBC by that time so I was just called in to re-make the mask.

During your time on *DOCTOR WHO* you produced whole tribes of aliens, such as the Exxilons [*Death to the Daleks*, 1974] and the Vogans for *Revenge of the Cybermen* [1975].

I don't think I made all the Exxilons. I think I helped design the first one [Bellal] and then make-up made the rest with help from me. By that time I'd worked out a method for using latex with silica, which I was teaching a lot of people. You mixed them up and made it like clay

"I'd rather have been remembered for my more serious work"



and you could then apply it to masks to build them up and change their shape. It was a technique used in the film industry after that.

Most of your work for *DOCTOR WHO* was masks, but you also made the Wirrn [*The Ark in Space*, 1975] which was mostly fibre glass.

I was the visual effects designer on *The Ark in Space* so I also did the model shots and all sorts. Soon after that I worked again with Jim Acheson. He had designed the Zygons but he came to me to work out how to make them and we built them together. It was terribly difficult to work out how we were going to do it. The head was very thin fibre glass to which I applied latex and the suckers. The basic shape was modelled in clay. To get them comfortable I used to wear them myself to see if they worked. In fact, in *The Ark in Space*, I made the grub and I was in that because the stunt man who was going to wear it didn't arrive in time for rehearsal!

I finally left the BBC in 1978 and I carried on doing much the same kind of thing but for films and other television companies, as well as the BBC.

You did return for one more *DOCTOR WHO* - *City of Death* [1979], and soon after on the BBC's adaption of *THE HITCH-HIKER'S GUIDE TO THE GALAXY*.

I was invited back for those as a freelancer, in pretty much the same way as I got work for ITV. They were all ex-BBC people and they come to you for things. It was the same with films. Eventually we got older, and as we dropped off the work dropped off too!

So you retired because you basically didn't have enough old friends in the industry?

That's right! Well, it wasn't just that. I've got a bad back and I was finding it hard. I think one of the last jobs I did was a film - *MERLIN AND THE SWORD* - for which I had to make a dragon, and it was jolly hard work.

So what have you been doing in your retirement?

I do pieces of sculpture for myself, make toys for my grand-daughter, cook, DIY to keep our old house standing...

Looking back over your career, what are the things that stand out and make you most proud?

I don't know really. I did all sorts of very different things. It's nice when people remember things like Davros, although I would rather have been remembered for my more serious work.

John Friedlander, thank you very much.

Interview conducted on 30 July 1994 at John Friedlander's home in Pinner, Middlesex. Transcribed and edited by Anthony Clark. The stills accompanying this interview are courtesy of John Friedlander.

IMAGE TO IMAGE

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Peter Cushing

Farewell to a "forgotten" Doctor

The death of Peter Cushing on 11 August, aged 81, has robbed the film industry of one of its most celebrated players. He was a man whose face was recognised worldwide from a near sixty year career which saw him create scores of memorable characters on stage, television and, of course, film.

Born on 26 May 1913, the young Peter Cushing made his theatrical debut as an extra in J.B. Priestley's *Cornelius* at the Connaught Theatre, Worthing, in 1935. Having progressed to speaking parts he then joined several repertory companies in Britain playing junior character leads, but the move that was to change his life and career came on Wednesday, 18 January 1939, when he boarded a liner to America intent on trying his luck in Hollywood.

Cushing's first ever movie appearance was as a double for Louis Hayward in the 1939 version of *The Man in the Iron Mask*, but for all his efforts he was rewarded with only one small scene in the film. This led to an appearance with the legendary Laurel and Hardy in their movie *A Chump at Oxford*, which would remain one of the highlights of his exceptional career. From there he went from strength to strength, appearing in several more Hollywood movies before returning to England in 1942 to embark on a career that would be almost unrivalled. It was that same year that he met his actress wife Helen

Beck, whom he married in April 1943. And thus began a love story that was brought to a sad close on 17 January 1971 when Helen died of emphysema, an event from which Peter Cushing was never to fully recover.

In his two books, *Peter Cushing: An Autobiography* and *Past Forgetting: Memoirs of the Hammer Years*, the actor lists a career of ninety major films, thirty-six stage plays and fifty-two television series, but readily admits to his memory being somewhat fallible, and the overall total is probably far greater.

good over vampiric evil

He is principally remembered for three very different roles. The first was as Baron Von Frankenstein, which he first played in *THE CURSE OF FRANKENSTEIN* (1957) and continued with five sequels as the mad surgeon. A 1958 Hammer remake of *DRACULA* introduced audiences to vampire hunter Van Helsing opposite Christopher Lee's title role. Both actors would make the parts their own and the struggle of good over vampiric evil into a world famous movie partnership. The success of the first outing spawned a further four *Dracula* films.

It was again Hammer films that were responsible for Peter Cushing's third major guise, that of Sir Arthur Conan Doyle's fabled Baker Street detective, Sherlock Holmes, which was first given the Cushing treatment in the 1959 classic *THE HOUND OF THE BASKERVILLES*. Ten years later BBC television asked him to re-create his role in a sixteen-part series which included a remake of *Hound*, and he donned the deerstalker once again in the 1984 Tyburn Production *THE MASKS OF DEATH* with John Mills as Watson, alongside Ray Milland, Gordon

Jackson, Anton Diffring and Anne Baxter.

Perhaps Cushing became too trapped in the Gothic horror mould, for often his other notable acting achievements are overlooked. He was, for instance, part of the acting ensemble put together by Laurence Olivier and Vivien Leigh for stage tours of *Richard III*, *Cesar and Cleopatra*, and *School for Scandal* (regarded by some as among the finest productions of the plays this century).

His success in the classical field would not deter him from accepting jobs in the more populist end of his profession, as witnessed in *THE AVENGERS* (*Return of the Cybernauts*), *SPACE 1999* (*Missing Link*), and six guest appearances on *THE MORECAMBE & WISE SHOW*. Alternatively, Cushing's portrayal of Winston Smith, in the 1954 BBC TV production of George Orwell's *NINETEEN EIGHTY-FOUR* - directed by the recently-deceased Rudolph Cartier - is now considered by many as an early television masterpiece. Such was its initial impact upon the nation that questions were asked in parliament about its suitability for a repeat showing.

Grand Moff Tarkin

His last film appearances were in *TOP SECRET!* (1983) and *BIGgles* (1985) in which Cushing's Colonel Raymond was the shining light in an otherwise dull film. Perhaps his best known foray into the world of science fiction was as the austere Grand Moff Tarkin in the landmark *STAR WARS* (1977), but for many of us he will always be the "forgotten" Doctor of the two Sixties Amicus films, *DOCTOR WHO AND THE DALEKS* and *DALEKS: INVASION EARTH 2150 AD*.



PERSONAL MEMORIES

My own memories of Peter Cushing are on a more personal level. It was whilst touring with the stage play *Doctor Who - The Ultimate Adventure*, in 1989, that the show hit Canterbury for a week.

As the summer that year was glorious, a day trip was arranged to the nearby seaside town of Whitstable. We quickly learnt that Peter Cushing lived in the town, so whilst the rest of the company went swimming, myself and actress Claudia Kelly went in search of his home.

We found it nearby with the rear of the house almost backing on to the beach. As the patio doors were open we strove, from a distance, to peer into the house and saw a large armchair with a figure clearly slumped in it. Claudia was immediately concerned:

"Do you think he's alright?", she asked.

"How would I know?", I replied.

"I'd better check", she said, striding through the gate and into the house amid my protests about being caught as potential burglars. She gently shook the man, who awoke with a start - it was indeed the movie legend himself. We expressed our concern for his welfare and he gently explained that he was

taking medication that made him very drowsy and liable to drop off during the day. We then informed him that we were with the Doctor Who company, at which point his face lit up and he began urging us to sit down and offered us tea.

"I still get lots of letters in my postbag about my Doctor Who films, more so sometimes than the Hammer films I've made. It's amazing that they are so popular after all this time isn't it?" He then told us that he'd planned to attend a performance of the play, but a local charity event had arisen and scuppered his plans. Luckily I had a copy of the then current DWB68 on me, containing photos from the play, prompting him to question us on the show and confiding: "I used to like watching Colin Baker in *The Brothers* on television." (Naturally, when we returned to the theatre, Colin was madly jealous at our good fortune!).

Overall, thanks to Peter Cushing's kind hospitality we stayed and chatted for nearly an hour. He was every inch the gentleman his colleagues in the profession so often enthuse about. Unlike most actors he clearly didn't want to talk too much about himself, being more interested in our lives and work and particularly keen to know how Doctor Who had been able to transfer to the stage. Having told him of the laser effects in the show, he exclaimed:

"My goodness, it sounds tremendous fun, I wish that I was younger and could have a stab at it nowadays." It is, perhaps, ironic that Cushing's last job earlier this year should be with his old friend Christopher Lee, narrating the recently-screened BBC Hammer tribute, *Flesh and Blood*. In the week of his death, *Radio Times* carried the last interview given by Peter Cushing, talking jovially with Lee about their long working relationship. He was one of a rare breed - a true star whose passing will be mourned by his fellow professionals and fans alike. Be it as Van Helsing, Baron Frankenstein, Sherlock Holmes or Doctor Who, his performances will be enjoyed by generations to come.

Robert Cope



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The Illustrated Hitch Hiker's Guide To The Galaxy

PUBLISHED BY WEIDENFELD AND NICOLSON:
22 SEPTEMBER (£25, ISBN 0-297-83393-6)

The gale force wind bit through my layers of clothing. It tore at the spectacles taped to the photographer's head, threatening to send his expensive camera equipment into the foaming sea just a few feet below. Another figure, a bizarre cowboy with bright orange hair and eyebrows, grimly clenched his broad-brimmed hat, whilst a fourth frozen chap in a striped dressing gown and pyjamas simply gritted his teeth and clung to the rail like a man whose planet had just been destroyed... as indeed it had.

It had seemed like such a good idea - taking the new Arthur Dent and Ford Prefect on location to Southend pier. "The realism, you know, it would be worth it," I had argued. But the timing was, frankly, shoddy. Southend is not the greatest place at the best of times, as Arthur, the lead character in *The Hitch Hiker's Guide to the Galaxy*, would tell you. Off-season it was freezing.

"Douglas Adams has suggested you as the illustrator for *The Illustrated Hitch Hiker's Guide to the Galaxy*," said the editor Emma Way when she rang me out of the blue one day in the summer of 1993. I had never heard of Emma or her company Weidenfeld and Nicolson (a subsidiary of the Orion Publishing Group) before, had known Douglas on and off since 1978, but thankfully knew *The Hitch Hiker's Guide to the Galaxy* inside out. Only a few months earlier I had directed THE MAKING OF THE HITCH HIKER'S GUIDE to the Galaxy for BBC Video, and had worked on the original TV series as an assistant animator. I have a keen eye for visuals, but I'm no book illustrator. My work isn't polished enough, my human figure drawing is, to be honest, a bit dodgy. I only went into animation on the principal that if my drawings kept moving nobody would notice - you can't hit a moving target!

Of course, I said I'd be delighted...

I anxiously attended the first meeting in the hope of convincing them to do it with photos. I'd then be on safe territory, art directing the shoot as if I were making a TV commercial of a film. Imagine my relief when Emma Way revealed that this was exactly what she and Douglas had in mind anyway.

special props

The book is being advertised as "the movie that doesn't move", which is a very apt description. *The Illustrated Hitch Hiker's Guide to the Galaxy* may be the only book in publishing history which has a large enough following to support the enormous budget required for this method of fantasy illustration. The book has been cast with actors who of course need costumes, make-up and hair-styling. Special props have been built or hired, sets constructed, monsters sculpted, moulds taken, backdrops painted, and spaceships created from scratch.

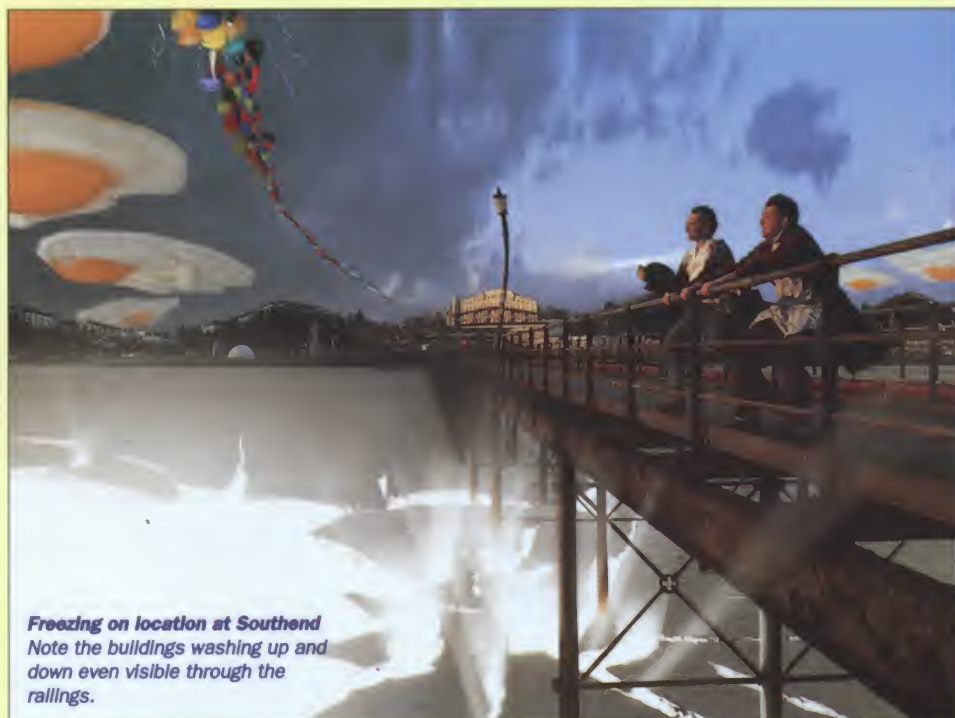
As the concept artist I had to design a brand new look for every single aspect of *The Illustrated Hitch Hiker's Guide to the Galaxy*. Not just layouts for the forty-odd double page spreads, but further design sketches for many of the details within each scene. The first part of my job was really to be the equivalent of a production designer on a movie, shaking off the BBC version, and ignoring the recent comic book. Everything had to be fresh.

Luckily, Douglas Adams is an "ideas" man. His great skill is in the twists and turns of language, the rhythms and timing of humour. His visual descriptions are minimal, making it possible to design the same item in a hundred different ways and yet still remain true to Douglas's text.

If ever the movie of *The Hitch Hiker's Guide to the Galaxy* were to eventually happen, I can imagine dozens of other ways to do it, but for *The Illustrated Hitch Hiker's Guide to the Galaxy* I settled on a rather cartoony style. The Vogons are extreme examples of this; a series of brilliant clay sculptures by Jonathan Saville, a prop maker I've known since we were at art college in 1977. Jonathan also built The Heart of Gold spaceship, and his piece de resistance was Marvin the paranoid android - a beautiful, delicately engineered frame of moulded plastic and metal sections, which he lovingly arranged and posed for each shot.



Ford Prefect and Arthur Dent suffer the dreaded Vagon poetry



Freezing on location at Southend
Note the buildings washing up and down even visible through the railings.

All the other spaceships, the bridge of The Heart of Gold and several other props, were made by Martin Bower, a veteran model-maker from *SPACE 1999*, *ALIEN*, *DOCTOR WHO* and, more recently, the builder of astounding recreations of the Thunderbird crafts for exhibitions and comics. He tuned my rough sketch of Slartibartfast's aircar, with its egg-shaped canopy, jet thrusters and Fifties styling into a truly remarkable model, which the editors subsequently used at every sales conference. Martin is a very talented guy who works to a high degree of finish at absolute breakneck speed.

Further models such as the Vogon baby and the Bugblatter Beast were sculpted by Susan Moore (ex-*DOCTOR WHO* monster maker), whilst Jenny Phelps and Nick Goodson provided The Guide itself, some giant biro and the dead whales.

The Glass Department of The Royal College of Art turned out a Pan Galactic Gargle Blaster glass, which the rest of the team coveted. *DOCTOR WHO* book illustrator Tony Clark cut his professional model-making teeth with the Magrathean underground corridor, assisted Jonathan with Marvin, and painted the backdrop for the biro planet.

Rolling Stones

Michael Joseph, the wind-swept photographer in glasses I mentioned earlier, was already known to Emma Way as Weidenfeld and Nicolson had recently published his Complete Photography Course. He came into the project without any preconceptions as he had not heard the radio show, seen the TV series or read the books. Somehow, he managed to get through this entire project without ever doing so, despite the frustrated efforts of myself, the editors, the cast and even Marylou the make-up artist. But Michael is an excellent photographer of the old school, slightly eccentric, adaptable, and game to experiment. He was famous in the Sixties for the Rolling Stones album cover for *Beggars Banquet* and for his orgy pictures involving epic numbers of people in a single photograph.

The closest we got to shooting a classic Michael Joseph picture was a location at the West End night club Stringfellow's, where we shot the two space cops, Shooty and Bang-Bang, as portrayed by Douglas Adams and his famous literary agent Ed Victor. The background alien characters in the "seedy space rangers bar" were made up of an assortment of back-room people associated with the book, and friends from science fiction fandom.

The budget, although high in publishing terms, was low compared with TV, and we had to beg, borrow or steal costumes for the extras. In the Stringfellow's spread, eagle-eyed fans might just be able to spot cannibalised parts of old *DOCTOR WHO* and *BLAKE*'s 7 outfits.

penthouse or pool

Aside from Stringfellow's and Southend pier, nearly all the other pictures were shot at Michael Joseph's extraordinary house in south London. A seven storey Victorian building with an indoor swimming pool and roof garden is both home and studio to this flamboyant character. His formidable wife Julie runs the office in the basement with a couple of assistants, and the house is always buzzing with other photographers hiring the ballroom, penthouse or pool for their own photographic shoots.

We used to get bizarre looks from members of these other crews who were often shooting glamorous models in various states of undress.

We were forever up to our sandy armpits in the alien landscape, stringing up model spacecraft, boiling noxious Vogon gloop

in the kitchen, or asking people in funny costumes to "stand on the table, please, and avoid trampling on the white mice."

The very first photo was commissioned as a test to show to potential buyers at the Frankfurt book festival in October last year. My first sketch featured Ford and Arthur standing on the remains of Arthur's house, the Guide in Ford's satchel, an electronic thumb in his hand, with a gigantic Vogon spaceship in the sky and a bulldozer bearing down upon them. The future success of the project depended on it being impressive. We had only a fortnight.

For the test photo, David Dixon played Ford, as he had done several times before, and Alistair Lock stood in for Simon Jones (the original Arthur Dent, who now lives in New York). Sadly, an executive decision was later made to re-cast the entire project in order to give the book a whole new flavour, and to avoid any potential BBC copyright problems. Although the test picture had cost about £6,000, we had to re-shoot it later with the new cast.

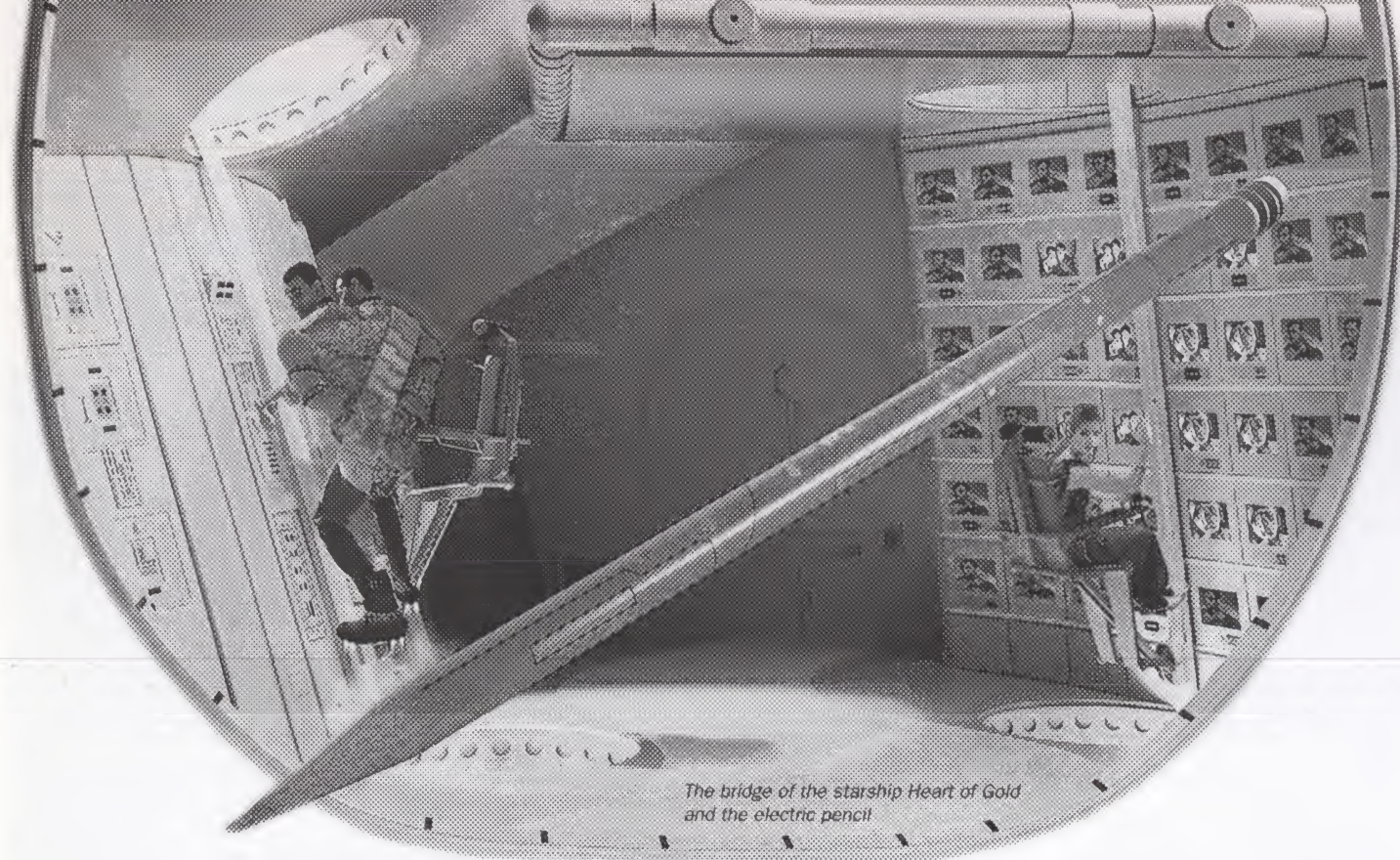
The eventual cast more than made up for the temporary upset. Emma Way ploughed through Spotlight, the actors' directory, and came up with some new faces to fit the book's descriptions. Jonathan Lermitt is Arthur Dent - closer to the right age than Simon Jones is now. We darkened his hair and shopped around Oxford Street for just the right dressing gown. Tim Finnis has the nose and eyes for Ford Prefect, although we coloured his hair and eyebrows an alarming orange for the camera. His

"We used to get bizarre looks from members of the other crews who were often shooting glamorous models in various states of undress"

bohemian cowboy style evolved as we toured the rails at the costumiers, Angels and Bermans. Trillian is played by a lovely young model called Tali, with an almost Arabian style outfit created by Helly McGrother. I have to admit the shoes were based on those in the comic strip - one of the few things in the comic which I absolutely adored.



Zaphod Beeblebrox played by Francis Johnson



In every visual version of Hitch Hiker's, Zaphod Beeblebrox has always been a problem, and not only because he has two heads and three arms. What was "cool" in the late Seventies when the character was created is very different from what we might consider cool now. And this was one departure we made from the original text. I had once suggested Lenny Henry to Douglas for a new look Zaphod. Douglas liked the idea of a black Zaphod, and in an inspired piece of casting, Emma Way chose Francis Johnson, the ex-pizza man from Brookside. With a beaming smile and a mischievous glint in his eye, he immediately captured the spirit of the loafing playboy president.

After a lot of consultation between myself, the editors, Jonathan, Helly and the computer artist Colin Hards, we arrived at a technique for creating a believable twin-headed and triple-armed galactic president in print. We figured he must have a Y-shaped spine, and therefore a wide chest to support two heads. Jonathan built a life-sized tailor's dummy torso based on Francis's measurements, and Helly came up with the design for the "pseudo-Gaullier" look which Douglas wanted. Helly also made a short jacket for Francis to wear with sleeves which matched those on the dummy.

marrying

Michael then photographed the dummy, with its three poseable arms in a certain position, followed by several pictures of Francis wearing the matching sleeves in similar attitudes. And then came the really clever part - in fact, the whole reason that this project was possible in the first place. Colin Hards and his assistant, Jason, as Film Creative Services had all the transparencies scanned into their Dicommed computer system and began the task of seamlessly marrying up the images to a very high degree of finish.

Since working on *WHO FRAMED ROGER RABBIT?* I have specialised in making TV commercials utilising digital technology to blend live action pictures with unreal, usually hand-drawn imagery. Without this past experience to draw upon, a photographically illus-

trated Hitch Hiker's would have seemed impossible. Although I had not worked in print before, I found the techniques employed are very similar to those I encountered on a Flash Harry Quantel Paintbox, although to a far higher resolution than necessary for television.

This is just as well, since the book has an extremely large coffee-table format. In the centre is a complex double gatefold of a single image, four pages wide,

"If Hollywood made books instead of movies, this is the book they'd make"

showing the bridge of *The Heart of Gold*. All four leading cast members are present, plus Marvin, a wall of video screens, a garden, potted plants and even reflections in mirrors. In some instances these elements were shot weeks apart.

It was part of my job to keep all the separate elements in mind at each shoot, and to guide Michael and the team towards the same eventual goal. Marvin was three foot tall, yet had to appear twice that size. The actors had to interact with model backgrounds and vehicles all at varying scales. The actor's eye-lines had to be correct for the final result to work, the lighting had to match, and the camera had to be at the same relative height and distance from each element.

When all the pieces arrived on Colin Hard's desk it was my responsibility to advise him of how the jigsaw was supposed to go together. Fortunately, I found in Colin a soul-mate. He was completely in tune with the humour of the project and the thinking behind the images. He brought a lot of his experience in conventional photographic re-touching to the computer screen, and I showed him some tricks with shadow and lighting from my time in animation.

And because I knew what was possible, I set him the ultimate challenge by insisting that the first picture of Zaphod would show him bare-chested. Colin rose to it admirably, and it is this single illustration which, for me, sums up the whole project.

Until recently, when this technology became available, this photo could not have been realised convincingly. The whole concept would not have been worth considering. A two-headed, three-armed man with seamless flesh tones against an alien landscape, being buzzed by flying cameras. I'd like to think that it will become a classic image in the annals of science fiction - a fitting tribute to the extraordinary team behind the book, to Douglas Adam's imagination, and to Orion Publishing's bravery in attempting the project in the first place. I wonder how Hollywood will tackle Zaphod?

Judge Dredd

Emma quit Orion before the shoot was finished, leaving her assistant editor Richard Atkinson to steer the book through to the Italian printers. The cast are now "resting" and the model makers have returned to commercials (Jonathan Saville is currently working on the *Judge Dredd* movie). I don't know if we'll all be recalled next year for 'The Illustrated Restaurant at the End of the Universe'. I guess it will depend on enough people buying this first book.

The Illustrated Hitch Hiker's Guide to the Galaxy is in the shops from 22 September, hyped with the line - "If Hollywood made books instead of movies, this is the book they'd make."

Okay then, Hollywood, I guess it's your turn next...

Kevin Davies directed the BBC1 documentary *Thirty Years in the TARDIS* and has just completed an extended version for BBC Video for release in November. He is currently directing *Shakedown - Return of the Sontarans* by Terrance Dicks to premiere at *DreamWatch '94*...

Many thanks to Orion Publishing for permission to use the © photographs accompanying this article.

See the next issue of DreamWatch for our verdict...

Summer Days & Autumn Knights

14 September sees the start of a brand new fantasy series co-funded by and appearing on SKY One. THE WANDERER seems to have all the makings of a cult series, so John Mosby went on location to talk to its stars - Bryan Brown, Kim Thomson and Deborah Moore - and producer Steve Lanning...

The Wanderer is the story of two brothers, Adam and Zachary, both of whom are played by Bryan Brown. Adam is a reclusive millionaire who is "awakened" by his evil brother - by thrusting an 11th Century spear through his chest. Subtlety, it would appear, is not one of Zachary's strong points.

When the wound miraculously heals, Adam begins to recall hazy memories of a past life. He sets out with the help of Godbold (Tony Hargarth) to discover the magical truth, in the process giving up his comfortable life. He is pursued by the villainous Zachary and his beautiful, but deadly companion Beatrice (Kim Thomson). Along Adam's journey of discovery around the world, he is drawn into other people's problems, which sometimes give him an insight into his own origins. Zachary and Adam would both seem to be reincarnations of their past selves, but Godbold and Beatrice's true purpose is a little less clear. Godbold was a monk in ancient times, but now he is a philosophical wrestler-come-plumber...

If that all seems a little complicated, then believe me - that was the easy explanation. But all (or some) will be explained when you watch the show. In many ways it is taking the most popular concepts of several series and combining them to make something new. Certainly, there are elements of *HIGHLANDER* (the parallel stories which we see from the past), *THE FUGITIVE* (a man on a quest who helps other), *QUANTUM LEAP* (the time factor and the clever mixing of humour and drama), and *THE AVENGERS* (the surreal, almost extreme sides to some of the characters and situations). All the pieces are in place and hopes are firmly pinned to the show becoming a cult success.

Keeping Up Appearances

Bryan Brown has never been tempted to do a full-blown series before. He mainly divides his time between films (such as *FXs*, *COCKTAIL* and *GORILLAS IN THE MIST*), mini-series (such as *THE THORN BIRDS* and *A TOWN LIKE ALCÉ*) and his home life down under. So how did he get involved with this production?

"About June last year I got a phone call from my English agent who said that he'd been given the script for a new series. My agent knew I didn't want to do a series, but he told me it was by Roy Clarke. I'd seen his *KEEPING UP APPEARANCES* and other stuff and thought he was a terrific writer. I told him I wasn't interested but to send me the script anyway. I read the first two scripts and thought they were very original, very different. I thought that it might work. They were very interesting and that was really annoying because I didn't want them to be!"

Kim Thomson, now an international actress but still best known for her role in *BRUSH STROKES*, loves playing her role: "She's really, really BAD!" Kim laughs. "It's always great to play a villain, and as the series progresses we find out more about her motives. Audiences do seem to latch on to villains. You are certainly allowed to get away with more than the hero. Like Bryan, I appear in two times, so I get to play Beatrice in two slightly different ways. There's also been the chance for the comedy side to appear. The other great thing about the role is the chance to be involved in morphing, which is some of the shots we've been doing today. It isn't too technical. In the scene we've just finished I morph into Deborah's character, Lady Clare. What we have to do is film the same parts of certain scenes, copying each other's movements as well as we can, and then in editing the images can be interchanged. It's really quite effective to see it in action."

Most readers will know Deborah Moore best as the 'Scottish Widow' in the running series of advertisements. This latest role has her dressed in more robes and wearing a long flowing wig over her much shorter, natural hair. She's just had to match up another shot with Kim for the morphing effect and it's taking a lot of time. Like most of the characters in the series, she's playing more than one role. She's Lady Clare one minute and then a fiery, modern photographer the next. In this life, she's determined not to lose Adam again.

Look at any series and you'll see that it's the casting and writing that make the shows work. Producer Steve Lanning, whose company Fingertip Film Productions (with his partner Roy Clarke) is responsible for *THE WANDERER*, explained some of the series' early decisions. "This is the first series that Roy and I have done together. We've done films together, but this was our first series. Roy had this idea which I hawked around and then met up with an American, Tom Gabby. We then took it to Yorkshire Television and talked to an executive producer called Keith Richardson. We all drummed up interest from around the world and managed to finance the project without a cent of money from America. SKY picked up the UK end and it's a happy marriage."

Steve is very proud that the series has not had to get finance from the States. "The talent has come mainly from Britain and the money from SKY, which is based here but is really international. American involvement can sometimes make television flat. I don't mean series like *NYPD BLUES*, which anyone would be proud to make, but some series television is very flat, very formulaic, because they have 150 million different people they want to watch it. Hopefully we have something which will cross over a few

boundaries. I think we're intellectually better than a series such as *HIGHLANDER*. I loved the film but I wouldn't want my name on the TV series. In any case, we're funnier! Our hero has a quest, a direction. Each week sees him take one step closer on that quest. We have strong hopes for the series. By the time the show's on air, we'll be looking at scripts for the next series.

Top actors from England

"Bryan was obviously cast for the benefits in the international market. He's an actor that both men and women like. We also wanted top actors from England such as Tony Hargarth who's done more acting than most, Kim Thomson and relative newcomer Deborah Moore. We've picked up the best actors available in each of the countries we've shot in," Lanning explains. With episode locations ranging from Austria to Spain, as well as the UK, there have been lots of choices for actors and sites. It's a little unfair to refer to this series as British. The hope is we're making an international television series which will work everywhere including America."

If this series takes off as planned, will Bryan be able to turn his back on Hollywood for another long stretch of filming? After all, six months is an eternity in Hollywood. "I don't think of those things. I don't think of it in a "career" way. I never have. One of my strengths and weaknesses is that I don't listen to other people, but it seems to have worked alright so far. They have an option on me for another fourteen episodes and we'll see what happens after that."





Reign of Terror

The Aristocratic Remains...

Exactly thirty years after *The Reign of Terror* ended the first ever season of DOCTOR WHO, this story is generally held in pretty low esteem among WHO-watchers, but this hardly seems a fair judgement. Overall it is a well structured, well told and highly atmospheric story, according to Napoleonic historian and journalist **Andrew Thomas**.

Episode One begins with the Doctor apparently having delivered Barabara and Ian back to their own time, where they will part company. There is a very nice play on the more callous side of the Doctor's nature. Susan is distraught that the travellers are parting company and rushes crying into the nether recesses of the TARDIS. The Doctor, by contrast, doesn't even turn from the console, and shrugs Ian and Barabara away with an impatient wave of the hand. They have to work pretty hard to convince him to come for 'one last drink'!

After an interminable bit of scene setting the travellers come across a deserted house and are confronted by a couple of desperate-looking, well dressed characters, who are in turn cornered and killed by soldiers dressed in ragged army uniforms. The companions are taken captive while the doctor, knocked out in an earlier scene, is left behind.

It rapidly becomes clear the travellers have landed in the midst of the 'Great Terror' of the French revolution, sometime around the middle of 1794 when the bloodlust was at its height and Madame la Guillotine at its busiest.

There is excellent attention to detail in this scene. The uniforms are authentic and demonstrate the kind of patched together helmets, 'night cap' forage caps and uniforms typical of this period, which saw the clothing and armament industries of France overwhelmed by the sheer numbers of untrained conscripts forced into service in the revolutionary armies. The 'citizens army' is also well brought to life, with one soldier sneering roundly at an officer who has ordered him to cover the back of the house - "cover it yourself - citizen..". He is persuaded to do his duty by reminding himself that "its a long time since I had a royalist to myself." That one line chillingly symbolises the class hatreds which erupted in France as the revolution unfolded.

wonderfully realistic contempt

The first characters the travellers encounter are the remnants of the local aristocracy, now turned rebels, who have had their bolthole betrayed to the revolutionary army. The soldiers sent to arrest the rebels are still clearly in awe of them, and initially refuse point blank to shoot them when ordered by their officers.

Showing wonderfully realistic contempt, the aristocrat seals his fate by disarming one of the stunned soldiers, then snorting: "You

can give them uniforms Lieutenant, but they remain peasants underneath." He is promptly shot.

The second episode opens with an atmospheric collage of sequences reminiscent of the work of the early Soviet film makers: successive stills of the Bastille with flames rising round it, then of Paris, then of the shadow of the guillotine taken from a menacingly low angle under the caption *The Guests of Madame Guillotine*. These three simple shots, plus some strident musical backing and the sound of frenzied crowds, combine to create an instant feeling for the fear, hysteria and hatred of the time. To a roar from the crowd, the guillotine falls, and three more rapid cuts take us to the grim facade of the Conciergerie prison where Susan, Ian and Barabara are taken.

The prison is reconstructed with good attention to period detail, although it's a shame the jailer had to be given an "Ooh Aar" accent to denote stupidity. He goes on to prove his stupidity in heroic Monty Pythonesque style by putting Susan and Barabara in a rather roomy cell as a dire punishment, rather than squashed in with the sweating masses of aristocrats and traitors in the rest of the prison. Ian also gets a cell almost to himself, with just a dying man to keep him company.

Barabara reinforces the impressive character traits first shown in *The Aztecs* (1964). She is strong when the need arises to confront jailers - or Aztec high priests. But having faced them, she displays some genuine emotional exhaustion, and suggests a real fear that they just might not escape alive.

armed to the teeth jailers

Ian, on the other hand, continues his infuriating nonchalance in the face of any danger. Susan just continues, perfectly in character, to be a young, frightened girl, who requires all of Barabara's strength to keep her from giving in. Note the excellent scene in the prison cell when Barabara absolutely insists there must be some way out, even if it means tunnelling with your bare hands, and then in the guillotine cart, forcing Susan to prepare to make a run for it when the horse sheds a shoe.

Barabara has also learnt from her earlier experiences. She makes an explicit reference to Aztecs, where she learn't the painful lesson that the time travellers could not interfere with history, "not a single jot." She seems utterly relieved not to have the burden of altering historical currents into less bloody channels: "Robespierre will be guillotined whatever we do."

The Doctor, meanwhile, has been rescued from a house burned down by the soldiers when they seized the companions. He is seen heading on foot towards Paris, using the first outside location footage to appear in DOCTOR WHO. It all helps add a real sense of atmosphere to the piece. There follows a nice encounter with a forced labour gang which again brings out the arrogance of the character.

When he eventually reaches Paris, the Doctor needs to get into the prison, and goes into a second hand shop to exchange his clothes for the uniform of a provincial governor, which just happens to be lying around on the shelves. Although this appears to be a ludicrous plot device, nobody at this time of turmoil would have been aware of the finer points of detail on a provincial governor's dress coat. He then asks for a piece of parchment to be thrown in, with which he instantly forges a pass. Both devices fool the jailer in a fine piece of bluff, and the Doctor obtains passage into the jail.

Then a very nice plot device. Although the dunderhead jailer is easily fooled, surely not so the revolutionary high official who then demands to see the Doctor's papers after hearing him ask for the companions. But accepted they are, and the Doctor is marched off to see the arch-orchestrator of the reign of terror - Robespierre himself. Sadly the scenes with Robespierre are lost - it would have been a treat to see the encounter with the Doctor at the height of his arrogant powers.

Ian is confronted by the same official, who seems desperate to

THE REIGN OF TERROR TOPPED AND TAILED

Although you may not have realised it before now, the staff of **Dreamwatch** are possessed of strange powers. Some have the ability to stretch time - always handy come press day - others can change their identities, whereas my special skill allows me to move between parallel universes. On a recent sideways step I ended up in a time not too dissimilar from our own in most respects, although I did pick up something of interest in Oxford Street's HMV video department. Unlike our world, my parallel universe recently saw the release of the BBC video special of *The Reign of Terror*. I felt a review coming on...

The tape opens with the Marseillaise playing over a still of William Hartnell and a set of pleasantly Gothic captions. If nothing else, this saves us from Sparky and his magic piano being employed to render up the unlistenable version of the Doctor Who theme used on the other video specials, and if I never see that nasty rotating graphic again I shan't complain. The image of Hartnell fades into a shot of the first page of episode one's script, and then a further fade delivers us into the deep recesses of a BBC props cupboard. Slowly, the camera pulls back to reveal Carole Ann Ford sitting on a shelf, and for reasons that never become clear, she is stunningly made-up and dressed like an extra from DALLAS, resplendent in shoulder pads!

The introduction she provides to the tape is all delivered in a rather bland auto-cue voice still, unlike the *Invasion* tape, the spoken prologue is actually quite informative, if a little prosaic.

"Hello. *The Reign of Terror* was first transmitted in August and September 1964. It was the last story of our very first season of DOCTOR WHO, and it was the first to feature exterior location filming, although by today's standards the sequences were very simple."

We're then told that it was the first Doctor Who to be recorded at Television Centre and that parts four and five no longer exist, although the search for missing episodes goes on. By way of scene setting, *The Reign Of Terror's* location - France - and date - 1794 - are provided, only to be followed by Carole uttering possibly the most cringe-worthy piece to camera possible in the circumstances "Let's watch and see." All that's missing is a line about viewing with mummy and daddy in case we get scared! The average age of people who buy Doctor Who videos in my parallel universe is obviously much lower than our own.



The linking sequence to cover the absence of parts four and five is actually quite detailed, if a little on the short side. Illustrated with stills from parts one to three, it bridges the two episode gap well enough to allow the flow of the narrative to emerge, although I would have liked something a little less frenetic in order to facilitate an improved understanding of the convoluted comings and goings. We're then presented with the last part of the story, and the tape is finally rounded off with a reprise of the French national anthem and more Gothic graphics.

To be brutally honest, the linking sequences are nothing more than adequate. However, they are a quantum leap on from the truly dreadful links in *Invasion*, so I suppose we should be grateful for that. Oh, but I'm forgetting. You'll not get to see this tape unless our BBC decides to pull it off the shelf for a future release in this universe. Perhaps on my next sideways jaunt I could bring back a few copies, along with a Sunday paper or two. I'm sure you'll all be interested to read how a strike by railway workers was recently avoided, and what happened when the government of the day invited the IRA around for tea and a game of croquet. But that, as they say, is another story...

Anthony Clark



find out whether Ian's now dead cell mate spoke before he died. Ian later manages to escape by another seemingly ludicrous plot device which again is revealed to tie in nicely with the official's obsessive behaviour as he makes a special note of Ian's English name...

The third episode opens with the guillotine party being carted off to the execution site, cheered on by ghoulsh spectators jeering from their balconies. In quick order it is ambushed by Royalists in a well staged action sequence.

dying man's words

The presentation of the Royalists as pipe-smoking, jolly good chaps - "Not all Frenchmen can allow innocent people to be led to the guillotine, Barbara" - and the revolutionaries as foul-mouthed and stupid clearly reinforces author Dennis Spooner's schoolbook vision of the events of the revolution. Nowhere are there references to the bloody Royalist uprisings then going on in Brittany and the Vendee and the continuing threat from the non-too libertarian monarchs of Europe, just waiting to have another go at the revolution after receiving a bloody nose in the days of its birth. There is no evidence to suggest that the Royalists had any commitment to human rights or justice, as shown by the bloodthirsty vengeance exacted on the revolutionaries after the return of the monarchy in 1815.

Ian, guided by the dying man's words in the prison cell, is also trying to find the rebels, and this is all handled with well constructed dialogues and good atmospheric of the 'a stranger is seeking you and is being watched' type.

The music accompanying these sequences is extremely effective - often no more than drum rolls across whole scenes, and subtle variations on the Marseillaise played by distant trumpets.

The final episode takes on historical events more directly, introducing Barras, who Robespierre believes (rightly) is plotting against him. The official at the jail is revealed to be an English spy, and Ian delivers the message that the conspirators against Robespierre will be meeting at an Inn on the Calais road. Ian and Barbara will spy on the meeting.

The Inn is nicely set up. A thunderstorm rages outside. A windswept figure falls through the door, a scarf covering his face and goes

straight into the meeting room. "So - I'm delighted you could get here general," says Barras. It is, of course, Napoleon Bonaparte.

The physical likeness is remarkable, as Bonaparte paces with the energy of a caged tiger. Bonaparte, true to life, has nothing but contempt for any politician, and is at first dismissive of Barras. He becomes more interested when Barras suggests the democratic constitution could be "amended" after he and his fellow conspirators come to power, with Bonaparte one of three consuls. "I'm well aware of your contempt for politicians, tearing France apart while here enemies wait to pounce."

Barras is quite blunt that Bonaparte's "inspiring" victories in the Austrian wars have made him into "a hero in the people's eyes", and Barras needs that popular support if his coup is to succeed. There is some fine dialogue in this scene - the smooth Barras who can barely conceal his contempt for his would-be pawn, versus Bonaparte's world-weary cynicism, quick wit and opportunism. Bonaparte accepts the bargain on condition that Robespierre is actually overthrown.

All this is very well staged but historically highly dubious. Bonaparte in fact owed his position to Robespierre's brother, Augustin, who read one of Bonaparte's pamphlets condemning the rebels in the south of the country a year before, and thereafter fell under the general's widely acknowledged magnetic charm.

At the time of the travellers' encounter with Bonaparte, he was indeed a hero in France, smashing a succession of superior Austrian/Piedmontese forces with a ragtag army half their size in Italy. But when Robespierre was overthrown in the coup d'Etat of Thermidor on July 27, 1794, Brigadier-General Bonaparte was caught up in the witchhunt and imprisoned on August 6 for two weeks at the fort of Antibes. He was only released because the operations of the army of Italy had ground to a halt in his absence. Bonaparte was exceedingly lucky not to have lost his head, and in the Who episode Barras is absolutely right to point out that Bonaparte was only one of a crowd of promising young military hotheads vying for influence and position.

gunnery officer to army general

Indeed, one of the best parts of Spooner's writing here is the absolute refusal of any of the rebels to see Bonaparte as in any way destined to rule France. "A corsican, the ruler of France - impossible!" says one. Only the English spy, Sterling, who has watched Bonaparte's rapid rise from gunnery officer to army general in a matter of months, refuses to underestimate him. "He won't be content with being a consul. Bonaparte is clever and ambitious."

The rebels are, somewhat strangely, horrified at the prospect of a military dictatorship - preferring even to keep Robespierre in power. In the tense crowd scene where Robespierre is taken, Sterling actually attempts to intervene to save him, but is pulled back by Ian.

This in fact raises the question as to whether Ian actually changes the course of history at this point. If he had not pulled Sterling back, would this high official's rhetoric have persuaded the soldiery to take Robespierre's side? In any event, Robespierre is dragged to the prison where the jailer greets the fallen tyrant with magnificent mock courtesy.

The race is then on to save Susan. The Doctor is back at the jail, and in a marvellous piece of quick thinking, convinces the hapless halfwit jailer he came to Paris to ensure the downfall of Robespierre.

The story ends on an ambiguous note. Sterling wonders if the travellers know where they are going - "but then again, do any of us?"

Well Ian did half try to warn him...

DOOMWATCH

Anthony Clark takes a look at the background and impact of DOOMWATCH – television's ground breaking environmental drama...

The Fact in Fiction

The early Seventies' environmental drama series DOOMWATCH [UK Gold, Saturdays, 11.00am] was a remarkable and utterly unique television phenomena. Not only did it very quickly win over a large and loyal audience that peaked at over thirteen million, but more exceptionally it also attracted the serious attention of both politicians and scientists alike.

The initial idea for the programme came out of a series of conversations between the writer, Gerry Davis, and the scientist Dr Kit Pedler. This well established creative partnership had already spawned the Cybermen for DOCTOR WHO, but this next joint venture proved to be much closer to reality in both theory and form. They asked themselves the seemingly simple question - what happens when technology goes wrong?

Their speculations led them to an idea for a television drama series which they envisaged would centre around a small dedicated group of government employed scientists who would be charged with watching over new research projects and investigating the possible abuses of technology. They felt that their plot lines should be drawn directly from real events, with the emphasis on scientific fact rather than science fiction. Both men started to keep scrap-books of newspaper cuttings on possible DOOMWATCH-orientated subjects, and within a very short space they had collected "literally thousands of examples", according to Davis at the time.

Various working titles for this scientific watch-dog were mooted, and for a while the series was to have been called Earth Force. However, when the name Doomwatch suggested itself, its sinister overtones seemed more in keeping with the programme premise that both Davis and Pedler had in mind, and the name stuck. The choice proved to be a judicious one as their new word quickly entered into general usage, gaining an entry in the *Oxford English Dictionary*. The Concise edition of the dictionary carries the following definition:

Doomwatch: observation to prevent destruction of the environment

The series' format was registered with the BBC -

who were quick to realise its potential - in July 1968, and the serious work of developing characters and plot-lines was under way before the year was out. The series was finally put into the studio just before Christmas 1969, with the first episode - *The Plastic Eaters* - being transmitted the following February. It was a lavish production by the standards of its day and it was accordingly afforded extensive publicity. *Radio Times* carried a DOOMWATCH cover to mark the start of the series (as it did for seasons two and three), and an in-depth feature under the headline: "The honeymoon of science is over - and married life is not so rosy." The article presented various facts and events that had inspired some of the first season episodes,



along with an interview with the production team, which by this time had been extended to three with the appointment of Terence Dudley as producer - the role of script editor having been taken by Davis with Pedler acting as the scientific adviser.

The attitude taken by the series bordered on the revolutionary. It dared to question technological advances in a way that had been seemingly unthinkable before. Up until then science had generally been presented as the universal benefactor and life enhancer. The predicted "leisure society" view of the future, where technology and machines would supposedly free people from demeaning or unrewarding labour, had been a major element in political thinking on both sides of the House of Commons during the mid Sixties. It was, of course, never to materialise, but it had given the march of technology a very one sided user-friendly image where criticism was equated to the machine breaking of the industrial revolution. DOOMWATCH dared to disagree. "Look," said Davis (as reported in *Radio Times*), "the whole point about

DOOMWATCH is simply this. The days when you and I marvelled at the miracles of science are over. We've grown up now and we're frightened."

A *Radio Times* cover publicising the launch of the first series expressed this perspective with an epigrammatic succinctness: "Man's greatest dangers may develop from his own discoveries. Suppose there should be a backlash in the advance of science. Who would know? Who would have the ability to protect us?"

The high-profile launch paid off with healthy viewing figures and generally good reviews, and within weeks it had become "the programme" to discuss the next morning with friends. However, not everyone liked it at first. Mary Maloney, the *Daily Mirror* TV critic of the time, gave the opening episode the thumbs down. She considered it to be "unbelievable", but before the year was out her paper had taken a very different approach to the series. It set up its own 'Doomwatch' team, including Kit Pedler, to investigate issues on behalf of its readers. The *Daily Mirror's* introduction to this venture asked its readers to: "Call in Doomwatch! They are ready for action!"

The government of the day considered going one step further, and for a while thought about setting up a real-life equivalent of the TV series. The Labour MP, Ray Fletcher, planned to create a Doomwatch committee based at Westminster which was to have included Kit Pedler amongst its members. It never came about, but by that time the publicity DOOMWATCH had given environmental issues had started to take affect.

The *Daily Telegraph* Environmental Correspondent (itself a novel idea for the time) wrote an article in January 1972, under the headline: "Leading scientists call for drive to save mankind." The story covered a proposal by thirty-three leading scientists, including five Fellows of the Royal Society, to set up a national Doomwatch movement that could contest general elections. This apparently off-beat idea, at least by early Seventies standards, has come round full circle in recent years with the advent of the Green Party, which now campaigns on the very issues that Sir Julian Huxley and his Royal Society colleagues proposed in *The Ecologist* magazine article that so excited the *Daily Telegraph*.



Season One

Robert Powell
(Toby Wren),
Simon Oates
(John Ridge),
Joby Blanshard
(Colin Bradley),
Wendy Hall
(Pat Hunnisett),
John Paul
(Spencer Quist)

© The Fitzroy Source/UK Gold

The series had an uncanny knack of predicting real events, sometimes to within days of the transmission of an episode. The first four stories – *The Plastic Eaters*, *Friday's Child*, *Burial at Sea* and *Tomorrow the Rat* – all had real world tie-ins within the duration of the first season, while others proved prophetic over a slightly longer period. This led the press to refer to environmental issues as 'Doomwatch' issues and a series of headlines spelling out the series' vision littered the newspapers:

"DOOMWATCH - the fiction that keeps coming true"

"TV's crystal ball one step ahead of reality"

Gerry Davis was quoted in the *Daily Mail* as saying: "It is a staggering coincidence that many of the programmes we put out turn into reality a few days later. Of course we do our research in scientific journals but that does not explain everything." This feeling of reality was compounded even further by constant references to the series from both scientists and politicians. Mr McNair-Wilson, MP, quoted from DOOMWATCH when he introduced an anti-noise bill in the Commons, and a QC addressing the Roskill Commission on noise levels at a proposed new London airport also quoted from the series. A college in Plymouth went even further and ran a course on the social responsibilities of science called 'The Doomwatch Diploma'. The line between the facts and fiction of the series steadily became harder to define.

The really staggering thing about DOOMWATCH was the way it established itself in the public consciousness well before the end of its first thirteen-week run. This initial success guaranteed it two further seasons, although these never quite reached the same prophetic levels as the first batch of stories, despite some good and inventive writing. However, the real strength of the series is that many of the issues it tackled are as relevant today as they were twenty years ago.

Beyond doubt, the DOOMWATCH format remains as contemporary as it ever was. Gerry Davis, whilst

accounting why his series was such an initial hit, probably came as close as anyone could to explaining the enduring power of its ideas. "DOOMWATCH is not science-fiction. We go to great pains to check our scientific facts. I think the

programme is successful because of its elements of suspense, but also because it is real as well."

The penultimate episode from season two, *The Logicians*, was originally scheduled by UK Gold but contractual problems appear to have forced its removal from the run. Of more interest is the BBC's continued reluctance to screen the banned episode, *Sex and Violence*. This third season story has never been transmitted, apparently because at its time of production its use of footage from a real execution was thought to be unsuitable for inclusion in a TV drama series. However, those people who have been lucky enough to have seen the episode speak highly of the informed approach it takes to its subject matter - the potential influences on society of an exposure to media images of sex and violence. Strangely, considering its continuing absence from our screens, *Sex and Violence* was one of the episodes under active consideration for a future DOOMWATCH BBC Video release before the project was dropped because of disappointing sales of the first two tapes.

There can be few other television series that have so shaped the nation's thinking on matters of such importance, and it is a tribute to the creative minds of Gerry Davis and Kit Pedler that the aftershocks of their brain-child still buffet our collective consciousness.

THE CURRENT REPEATS

Like so much of the BBC's older output, DOOMWATCH lost fifteen of its episodes during the infamous archive purge of the late Seventies. However, a good and generally representative cluster does survive, and all but two of these are scheduled in the current twenty-two episode repeat season on UK Gold as follows...

All the surviving episodes from season one:

The Plastic Eaters*
Tomorrow the Rat*
Project Sahara
Re-Entry Forbidden
The Devil's Sweets
The Red Sky*
Train and De-Train
The Battery People

From season two:

You Killed Toby Wren*
Invasion
The Islanders
No Room For Error
By the Pricking of My Thumb
The Iron Doctor
Flight into Yesterday
The Web of Fear
In the Dark
The Human Time Bomb
The Inquest
Public Enemy

From season three:

Waiting for a Knighthood
Hair Trigger

(*Available on BBC video)



Head of Doomwatch -
Spencer Quist (John Paul)

Aarrgggghhh!

The Manga Phenomenon

Just what is it about Manga?
Ty Powers investigates

Manga is big business in Japan. So much so that even high status executives in major electronics companies will purchase graphic novels the size of telephone directories. The rush hour trains are apparently full of such people, sitting hunched over the latest offering. This description will confirm the claim that these are not simplistic comics but serious and hard-hitting storylines, accompanied by sophisticated artistry. In fact, the Manga phenomenon has swamped the media outlets, and become a major part of normal Japanese life, with a considerable amount of popular merchandising made available. Only recently has it made its impact in Britain, in the form of a series of individual video anime releases, most having been adapted from a popular Japanese comic book.

The word Manga literally translates as "irresponsible pictures". It has a wide usage in Japan, covering the entire meaning of animation, including cartoon, caricature and graphic novel, but is most commonly used to describe the hugely popular weekly comics. The animation itself is known as Anime.

Initially, there were some serious releases during the Eighties, but unused to the concept of adult anime, European society generally treated them as children's cartoons, and so they proved unsuccessful.

In October 1991, the 124 minute feature by leading animation director Katsuhiro Otomo, *Akira*, was released in Britain by Island World Video, suitably dubbed into English, having previously been screened at the 1990 Piccadilly Film Festival. In 1991 Neo-Tokyo, thirty-eight years after the apocalypse that initiated World War III, the *Akira* experiment into childhood paranormal powers is awakened. Crowds riot in the streets and militia appear to kill indiscriminately. Keneda is the leader of a gang of cyberpunk bikers who attempts to stop Tetsuo, a friend and younger member of the gang - and the subject of genetic experimentation - as he achieves near Godlike powers. Hugely destructive powers that he cannot control.

The story was first realised in Japan's bi-monthly *Young* magazine, where it began as a comic strip in December 1982. It was later adapted and translated by America's Marvel Comics, and released in graphic novel form. When Otomo was asked to adapt his story for the screen in 1988, he assembled a production team which at the project's height touched on nearly seventy. Many of these individuals, based at the *Akira* offices in Mitaka, worked night and day to produce 150,000 drawings for the film.

Extremely detailed, full scale drawings, or Image Boards, allowed the production team to realise Otomo's concepts and expectations for the film. The first main step was the story boards, all of which were drawn by Otomo himself. This was the most

time-consuming part of the project, because there were 783 scenes, split into four parts, with each made larger for 70mm film to incorporate the detail and precision involved. Only those story boards not absolutely necessary were later cut out. Unlike live action, the only purpose of editing is to overlap the scenes, of which there are many for each sequence. Checkers were utilised for fast action scenes, moving television images and building advertisements, and the success of this is evident. Schematics were made out showing the layout of buildings, and Active Line Drawings showed the individual movements of each character in group scenes.

There was much use of perspective to show depth; for instance, buildings are often three deep, and the lighted windows were painted progressively smaller working to the background. In the colouring process, 327 colours were used for improved realism. Many of the subtle differences in hue are not visible on the television screen, but were added for theatre effect. Each character had five separate colour schemes, needed for differing settings where shading would fluctuate. One of the many innovations was the use of reds and greens, as opposed to uniform blacks and blues, for the night scenes, which work well with the brightly lit city.

skill is obviously not evident

The Japanese dialogue was prerecorded and the animated mouth movements matched, in a more accurate but very expensive procedure. The synchronisation was then checked using a Quick Action Recorder, so that alterations could be made prior to photography. This skill is obviously not evident in the English language version. Asahi Productions transferred the cells to film, overlapping the drawings with each other and with the background to achieve the overall dim look requested. The High Tech Lab in Tokyo constructed the computer graphics.

The sounds effects track was created using the Synclavier Audio System, never before used in Japanese animation, and the Geinoh Yamashirogumi group was given a free reign and six months to record music to fit the mood.

There is no single hero in the film, but rather a handful. The storylines are intricate and exist on many levels, so to say they are about parapsychology would be greatly simplifying an extremely complex and innovative affair. No viewers of *Akira* I have spoken to entirely comprehend the complicated plot. However, one thing we all agree upon is that it's a damn fine film. I would recommend *Akira* to anyone; even if they despised the storyline, they could not help but marvel at the extraordinary animation.

So staggering was the critical acclaim of *Akira* that the Manga company was formed in March 1992, with the change to Manga Entertainment Limited made in early 1993. A steady stream of video releases has followed since 1992, one of which is the *Akira* double tape pack, containing the widescreen and subtitled version of the film, along with a production report.

Manga Entertainment has itself dubbed to English many releases, and has thus far used in excess of 500 actors. And what does 'Huh?' translate as? Why, 'Huh?' of course. Watch *Akira* - and a few other selective releases - for comprehension!

The majority of releases fall into the genre of Science

Fiction/Fantasy/Demonic Horror, although there are a few crossovers and a couple of exceptions. The Professional Golgo 13, for instance, is a Mafia-style story about a virtually unstoppable hired assassin trailed by the C.I.A. and F.B.I. This was based on one of Japan's longest running comics. Manga Entertainment is targeting an audience of between seventeen and thirty with their titles. The Manga Club membership has shown that the interested contingent is predominantly male and aged seventeen to twenty-seven.

It was important that the first feature to follow *Akira* be a good one, and it was. *Fist of the North Star*, directed by Toyoo Ashida and produced by the Toei Animation Company of Japan, was based on the graphic novels by Buronson and Tetsuo Hara. Ken, the *Fist of the North Star*, attempts to restore peace in a post apocalyptic world of aspiring dictators and wandering mutants. There is a high level of action and graphic violence, and this is reflected in the eighteen certificate rating. The 112 minute running time also makes you feel you are getting your money's worth. Ashida also directed *Vampire Hunter D*, an enjoyable but slow horror fantasy.

Another excellent early release was *Venus Wars*, set in 2089, wherein a monobike racer teams up with a female reporter from Earth and other individuals against the Ishtar warring faction which has Aphrodia surrounded and under marshall law. Many aspects of this are reminiscent of *Akira*, and the animation direction, by Yoshikazu Yasuhiko, is professional throughout. There is also a lengthy conclusion to the story, featuring interlinked songs.

In the demonic horror stakes, there is *Urotsukidoji - Legend of the Overfiend*, an anime that in my book pulls out all the stops. Legend has it that every three thousand years the three worlds - those of the Humans, the Man-Beasts and the Monster Demons - will be brought together by the coming of a super-being known as the Chojin. Amano, a Man-Beast is trying to discover its identity. He thinks it is the shy human Nagumo, but Nagumo is the Overfiend, destined to destroy the world to prepare the way for the coming of the Chojin.

might upset some viewers

Surprisingly, there have been virtually no problems gaining the relevant rating certificates from the film board of classification for releases such as this. The Manga personnel know which anime films are likely to be censored - because of their content, some just cannot be released here - and this means that only three titles have so far been edited: between two and three minutes was cut from each *Urotsukidoji*, and two minutes from *Wicked City*. In this instance, I think it might have been wise to place a warning on the cover; there is bad language and much gratuitous sex and violence, all of which, however, is linked to the plot. It might only be fantasy animation, but *Legend of the Overfiend*, directed by Hideki Takayama, is at times too real. The rape scenes, for example, might upset some viewers.

Censorship has lately become a major issue in Britain. But in Japan, violence, sex and horror are looked at in a rather different context. They use these heavily in the fictional worlds of film, TV and books to keep these unsavoury events from the real world. The much lower crime rate compared to the west proves the success of this stance to a certain extent. The

What's Happening?



level of sex and violence in Manga anime displays how the characters are changed or developed by the events around them. For instance, in *Legend of the Overfiend*, Nagumo is shy and aspiring until altered by the beast within him. He is then forced to fight for his own identity, before finally accepting his fate.

essential to the success

A sequel followed, subtitled *Legend of the Demon Womb*, adapted from episodes four and five of Takayama's OVA series, *Urotsukidoji*, which translates as 'The Wandering Kid.' The predecessor contained episodes one to three. This release maintained the impact and quality of the first.

I preferred *Wicked City*, directed by Yoshiaki Kawajiri, taken from the *Tokuma Novels Monthly*, in which a treaty exists between the human and demon worlds. Two Black Guards, one human, the other demon, are assigned to protect Dr Joseppe Maiyart, who is essential to the success of the treaty's renewal. This is made all the more difficult when the doctor slips out for a night on the town. *Monster City*, also by Kawajiri, is a similar adventure with original characters.

Dominion Tank Police, released over two tapes, is not so good. Although it does contain some striking imagery in places, this is let down by a wildly zipping mini-tank, foolish dialogue and exaggerated expressions of surprise, no doubt inherited from ancient Japanese folk lore. Borderline releases include: *R G Veda*, a mildly childish fantasy about a group of individuals who are each points of a star, which gives them magical powers; *Project A-KO*, a send-up of the genre; and *Odin*, a very average space adventure, with an American feel to the whole thing. Although the excellent music made the thing seem more enjoyable.

And talking of music, from the first few releases onwards, a compilation of split-second clips from many of the early films appears at the beginning of each video, backed by a heavy metal music track. Also at this point, Manga began to advertise forthcoming releases.

After establishing itself with contained films, Manga

began to contemplate serial releases. The first of these was *Crying Freeman*, based on the best-selling comics by Kazuo Koike and Ryoichi Ikegami, split into the four chapters, *Portrait of a Killer*, *The Enemy Within*, *Retribution*, and *The Hostages*. Freeman Yoh leads the elite martial artists, the 108 Dragons, against rival gangs, political mercenaries and terrorists. Each video hovers around the fifty minute mark, half the length of some stories. This indicates a primarily money-making enterprise, as these could have been doubled-up into only two releases. Similarly, *Doomed Megalopolis*, based on 'The Tale of the Capital' story by Hiroshi Aramata, comprising the four parts: *The Demon City*, *Disaster*, *The Rise of the Dragon*, and *The Final Challenge*, where the running times are even less. In this one, Kata, a demonic megalomaniac, awakens a twelfth century legend. I find it curious that two of the parts are certificated '18', the other two '15'. Strictly speaking, a fifteen year old could only view parts one and three!

Fire Tripper

Others series have followed: *The Heroic Legend of Arslan*; *3 X 3 Eyes*; *Devil Man*; *Tokyo Babylon*; and *Cyber City*, with many more to come. The *Guyver*, a twelve part monthly release of around only twenty-eight minutes each, was tried as a market experiment and has proved successful. Another twelve part series, *Legend of the Four Kings*, commences in January with an improved average running time of forty minutes. The *Guyver* retails at around five pounds. Pricing is generally that of most film or music videos, ranging between ten pounds and fifteen pounds, barring special releases. This is considerably less than some UK distributors who have charged almost double for only short serial releases. Personally, I dislike the split stories; aside from a restricted running time, and the time required to wait to view the entire thing, buying one virtually makes you obligated to purchasing the others.

The Rumik World titles, such as *Fire Tripper* and *Laughing Target*, are based on stories by Japan's Takahashi Rumiko, probably their best known regular writer of anime and graphic novels, and is reputed to be the country's wealthiest woman.

With *Gunhed*, Manga moved for the first time into the

realms of live action. They shouldn't have bothered, regarding this release. I know that is a rather trite and dismissive comment, but this Japanese third-rate *Terminator* movie failed to muster any excitement in me. In fact, after viewing the entire film, I found myself in a boredom-induced trance, and could not remember half of what had happened. Just to be certain, I began to watch it again, but soon gave it up as a bad job. I was surprised at my own reaction to what had been a successful outing in Japan. Its initial release was met with generally favourable reviews. Perhaps I'm the exception. The appropriate atmosphere had been attempted with dim lighting, but this meant that much of the action could not be seen too clearly. The dubbing became encroachingly Americanised; it was strange to see a Japanese man speaking with American terms. It just didn't fit. That is not to say that future live-action won't be a vast improvement.

The story follows a group of treasure hunters salvaging computer chips from an off-limits, ex-war zone Pacific island. While they are there, a dormant super-computer, which had begun a machine versus man war thirteen years earlier reactivates itself.

ITV and BBC

This release was apparently inspired by letters to Manga requesting live-action films from Japan. Others in the pipeline include, *Zeiram*, and two of the latest *Godzilla* movies.

The widescreen, subtitled version of *Akira* has been screened on British TV, but it is most surprising that no others have been snapped up. Until now, that is. Discussions have taken place with ITV and BBC, both of which are interested in the possibility of screening selective titles. This is truly an exciting prospect, my only reservation being that they are certain to be cut to ribbons.

None can doubt the professionalism of each product's packaging, but quality of story and animation fluctuates from release to release, due in part to major financial obligations required by Manga Entertainment to obtain UK rights to high quality anime films. Thus, the reputation the company has earned is occasionally tarnished by what can only be called trash. For example, *Dangaioh - Hyper Combat Unit*, a glorified *TRANSFORMERS*, is not even worthy of consideration. A shame, because anyone selecting this as a sample of Manga's work would undoubtedly be bitterly disappointed, and might never purchase another release. Fortunately, few are actually below average viewing. Generally speaking, Manga Entertainment does a grand job, adapting, for the most part, exceptional Japanese anime for the British audience. Long may the trend continue.

At the time of writing there is a new Katsuhiro Otomo offering, *Roujin Z*, scheduled for release on 12 September. This must surely be worth viewing.

For £10 per annum, the Manga Club offers reduced price merchandising, priority bookings for film screenings and conventions, and a quarterly Manga Magazine. Write to: Manga Club, Manga Entertainment Ltd, 40 St Peter's Road, London W6 9BD.

Special thanks to Andy Frain, Managing Director of Manga Entertainment.

A Kinda Classic



KINDA
BBC Video
3 October, £10.99

Kinda is a story which demonstrates that Doctor Who fans value effects over all other considerations: script, acting, plot are all meaningless when compared to a thirty second shot of a dodgy rubber snake. As late-Eighties script editor Andrew Cartmel said in a recent interview, the difference between a 'classic' and a 'turkey' (how I hate those words, with all their Nazi spite) is good lighting. We fans, not understanding that Doctor Who is, at heart, silly, and enjoyed by non-fans because it embraces and celebrates that silliness, want to see something that won't get us laughed at in the playground. I say this because in all the departments that matter, *Kinda* is the best Doctor Who story ever made. Snake apart, the only other complaint I've ever heard levelled against it is that it's 'pretentious', which means: 'I don't understand it, therefore it's bad'.

I think there's less to 'understand' here than people think. A thousand repetitive articles about Buddhist imagery have muddled the waters by suggesting that there's a code to *Kinda*, that if you can understand what it's about, then it'll all click and you'll suddenly love it. That's untrue. All there is to understand is something that is almost completely absent in the rest of Doctor Who: serious adult drama. *Kinda* doesn't give you all the answers because it wants you to ponder the answers, something which fans are notoriously unwilling to do. It ignores, for instance, its initial question: what happened to the missing crew? Coming up with one's own answers, as David Lynch tried to show with *Twin Peaks*, is what interacting with art is all about.

lost and naïve

The Buddhist articles also obscure the fact that the story is a Christian parable. Indeed, it elects not to be about any particular religion, inventing one of its own. Originality, in a series where ripping off everybody else's text is regarded as stylish, is something we're unaccustomed to.

Simon Rouse's Hindle is magnificent, doing the opposite of ham, being the character, opening himself up. Peter Davison and Nerys (Todd) Hughes respond magnificently, and Matthew Waterhouse's choice of playing Adric as lost and naïve works in this setting. Davison and Hughes suggest romance simply by having the Doctor treat Todd as an equal rather than a child.

The plot is the exact inverse of a traditional Doctor Who story. Hindle's view that the trees are attempting to invade the dome would be a completely reasonable one in any other story. However, this time, he and his base are the threat, and the world



© BBC Video

"An apple a day..."

outside is the victim. Hindle goes mad because of pressure and upbringing, and is saved by alien intervention. It's a base-not-under-seige story.

Sanders and Hindle's war games are a microcosm of the male, military world that the Doctor stands against. He's the only man in the story with any wisdom, and that's the wisdom to be silent. The horror of Hindle's war games is offset by the banality: "With measuring and everything."

This is one of the few Doctor Who stories where the bad guys are understood, forgiven, reformed, and allowed to live. The shot of the relaxed and unbuttoned Hindle and Sanders, better people for their alien experience, wandering along at the end is full of hope and liberal courage.

The script is full of magnificent one-liners, resonances and deep structures. "An apple a day..." The only interruptions to that are the obvious Eric Saward inserts of Tegan and Adric bitching (of course) outside the dome. I've heard that the then producer, John Nathan-Turner, had a choice between Saward and Christopher Bailey as script-editor. It's a pity he chose

the one who didn't understand the programme. *Kinda* understands Doctor Who so well that it can honour it, parody it and be thoroughly part of it... all in the same story.

There is also, incidentally, the awesome cliffhanger where Todd opens the box. We've been encouraged, by the clichés of the series, to expect something terrible. Our background, our expectations, make us go along with the deluded Hindle, making for a wonderful moment of fear that's dissolved in the next scene in exactly the way that the *Kinda* encourage Hindle towards mental health.

Final thought: if the Mara's a creature of fear, something that's terrible only when it's suppressed, something that should be brought into the light and laughed at, then maybe that's *meant* to be a dodgy rubber snake.

Perhaps not...
Paul Cornell



DOCTOR WHO YEARBOOK
Marvel £4.50/US \$8.95
(ISBN 1-85400-357-7)

Why?

This one word kept going through my mind while reading through this year's annual offering from Marvel. Neither fish nor fowl, this slim tome kept hinting at something, and then I'd turn the page only to be confounded by yet another switch in direction. Let me explain...

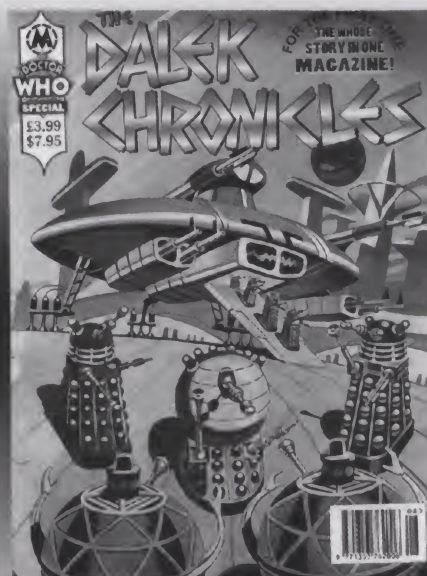
The layout can only be described as pedestrian - it's quite obvious that the budget didn't go on a top designer. What's also clear is that the annual can't quite make up its mind about who it's trying to address. Comic strips sit either side of short stories and features in a balance that is nothing if not peculiar. After all, just who do Marvel think is going to buy this book? I can't imagine for a moment that many people under the age of twelve will be shelling out their pocket money for the annual, so why bother including the childish strips? They're not even well drawn. I'm also a little confused by the stories. Given their short length, surely it would have been better to have run just a couple in the allocated space? At least that way we'd have been given something to get our teeth into, rather than these thoroughly unsubstantial morsels.

The mini-features that run through the book are by far and away the best ingredients, but even here I can only be guarded in my praise. It's not as if they're badly written, it's more a case of *why* were they written?

The overall problems seems to be a lack of any real thought at all about the project. I have my suspicions that, somewhere, a subconscious routine kicked in that ran something along the lines of: annual = tried and trusted formula, we'll use it again! Why? Given some imagination, something different could be achieved - something that people would return to after that first reading on the bus on the way home from the shops.

This poorly printed, badly designed, ill-focused book will be available in a bargain bookshop as fast as you can say remaindered stock.

Anthony Clark



THE DALEK CHRONICLES
Marvel £3.99/US \$7.95

Somebody, somewhere, read my mind.

Quite literally the day before I heard about *The Dalek Chronicles* I'd been idly wondering why no one had compiled all those old TV21 Dalek strips into one volume. I was obviously not the only person who had this idea, and now, thanks to those nice people at Marvel, my wish has been realised. But was it really worth the effort? After all, my memories of TV21 are not very fresh, and time can distort your recollections, especially when something like twenty-five years has elapsed.

With fumbling fingers and more than a little trepidation I turned the first page and suddenly it all came flooding back. Visually the strips are a tour de force, with each of the three artists involved creating an image of the Daleks that is both true to the original concept, but which also imbues it with a dramatic charge of their own. I suppose the overall feel is a cross between a Fifties advertising billboard and an old pulp fiction jacket - lurid, dramatic, stylish, and just a bit kitsch.

As for the text, well... it's a bit naive. However, that's not to say it's without merit. In fact, the innocence of much of the writing enables a fairly cracking pace to be maintained, as overall the plot outlines are unhampered by padding or waste. What's especially nice is that the strips tell the story of the Daleks from their invention as a weapon against the Thals, up to their discovery of Earth. Along the way they conquer their own environment of Skaro, subdue a clutch of weaker alien races, tangle with the Mechanoids, and generally get up to no good. What's more, I loved every minute of it.

I have to admit that a contributing element to my overall enjoyment was nostalgia. The weekly wait for the next issue of TV21 was celebrated each Wednesday by turning to the back page where the Daleks appeared. With *The Dalek Chronicles* the frustration of waiting has finally been assuaged, even if there has been something of a wait since the last transmissions from Skaro were received by TV21. Okay, so these are repeats, but I'm still delighted to see them back.

I have only one quibble with this otherwise fine compendium. Why couldn't we have been given some publishing dates for the original strips, and perhaps a

little background to TV21 itself. That said, getting one of the original artists back to design the cover was an inspired choice, although Ron Turner seems to have lost just a little of his touch since his original Dalek artwork.

Anthony Clark



THE MISSING ADVENTURES
Evolution
John Peel, Virgin £4.99
(ISBN 1-85400-357-7)

I was a bit taken aback at Anthony's (the new Anthony, that is) suggestion that writers review each others' books, since I suspect that giving a subjective opinion would be terribly impolite.

A good review could bring about accusations of jobs for the boys, while a bad one could offend the others; so, should I be a man and publish and be damned, or a mouse and dodge the issue, instead offering a sort of preview rather than a review so that the readers can judge for themselves whether it sounds like their sort of book?

Eeee! Those of you who have previously written in to say that reviews are too subjective, rejoice now.

Although *Evolution* is the second Missing Adventure, it is the first stand-alone one, since *Goth Opera* was linked to *Blood Harvest*. As such *Evolution* offers us the first chance to see how individual one-off stories with past Doctors could be handled, and so is bound to be scrutinised closely. The most important subject for scrutiny, of course, is whether the book captures the atmosphere of its chosen bit of the past - in this case the Holmes/Hinchcliffe era with the fourth Doctor and Sarah.

Evolution presents us with a Holmesian mystery, the Doctor teaming up with a young Arthur Conan Doyle and Sarah with a still younger Rudyard Kipling and a couple of his school chums (whose adolescent reaction to Sarah sort of retracts *Genesis* territory, but less explicitly) to investigate a savage beast on Dartmoor, and a variety of unexplained deaths and disappearances. You can probably already guess that some of the events here are said to have inspired various works of Doyle and Kipling (how many can you

spot?), in a similar manner to certain episodes of Quantum Leap (well, it's less offensive than reminding you of HG Wells' appearance in Timelash...).

In this respect, of course, the book is bound to be compared with *All Consuming Fire*, though John Peel's approach is completely different to Andy Lane's. Where *All Consuming Fire* was an attempt to incorporate the Doctor into definitive Holmes lore utilising all manner of historical details, *Evolution* takes the Hammer Horror approach to the genre, with lots of moss-covered gravestones, scruffy urchins, rough but deferential lower-classes, and gruff landowners.

This, however, is not a criticism, as these... conventions of the genre, so to speak, are exactly the sort of things one would expect to see in a Holmes/Hinchcliffe Hammer-inspired rural Victorian adventure, had they made one (*Pyramids of Mars* is about as close as that team got to doing such a story). Continuing with the question of fitting into its assigned era in the show's history (between *Brain of Morbius* and *Seeds of Doom* to be precise), *Evolution* offers us a story which could certainly have been done on TV, albeit with some of the gore toned down, and could also certainly have been filmed on location. In fact, having mentioned Hammer earlier, I could even go as far as to suggest casting in the form of Francis Matthews and Michael Ripper as Ross and Abercrombie (a pseudo-Holmesian - Robert, that is - double-act), while if Breckinridge isn't written to be played (indeed the timing almost makes it a tribute) by the late Peter Cushing, then I'm a dead ringer for Mel Gibson!

Being essentially an introductory book, *Evolution* also gives us a sort of introductory approach to the Doctor and Sarah, though I doubt there will be many people buying this book who don't know who the characters are. This approach also extends to using less continuity than might have been expected, instead using only tantalising glimpses, though one particularly important reference is deliberately underplayed to avoid any accusations of obsession with the past.

As far as style is concerned, the story is told in a straightforward fashion, with a beginning, middle, and end, progressing in a fairly linear fashion as the Doctor tries to work out what is going on. But what of that essential question, I hear you ask: does it fit into place? Let me put it this way: does a Victorian gothic mystery with elements of Sherlock Holmes and Hammer horror, complete with double-act and people dabbling in things that man was not meant to know, sound like a Hinchcliffe/Holmes story to you? I think I'd be very surprised if you said no. Might I suggest, however, holding on until the nights start drawing in, finding someone who has tapes of old Basil Brush shows to watch first, and then reading it...

As for the traditional rating, I believe I shall take the honourable way out and plead the fifth amendment, having incriminated myself enough already.

David McIntee

THE NEW ADVENTURES

First Frontier

David A. MacIntee, Virgin £4.99

(ISBN 0 426 20421 2)

The New Adventures tend to fall into two categories: ones which are plot driven (a cracking good yarn, but rather a superficial read); and ones which are character driven (evocatively written, but getting so bogged down with minutiae that the author forgets that Doctor Who is basically about telling a strong, well-structured story).



It is therefore refreshing when a book like *First Frontier* comes along, which manages successfully to balance what are all too often mutually exclusive qualities. In many ways David McIntee fulfils perfectly the original "too broad and too deep" definition of the range, taking the source of so many of the TV originals - the Fifties comic book/B-Movie invasion of the flying

saucer people genre - and brings to it an extra layer of depth and modern perspective. Thus *First Frontier* is a traditional action runaround as all good Who frequently is, but with an extra maturity which raises it above the simply banal and superficial. The maturity is most apparent in the depiction of the alien invaders, the Tzun, a race of galactic conquerors who take over planets not through mere force but genetic amalgamation and integration. McIntee has really thought carefully about the background to the Tzun and manages to give them a believability and complexity that raises them above being yet another boring race of BEMs; they are militaristic conquerors, but their strong sense of humour means they are not wanton destroyers. Similarly the human traitors who are in league with the aliens are motivated not by mere personal gain but a fanatical fear of Communism and the un-American. The baddies are not painted in simple black and white but in shades of grey, and although misguided cannot be dismissed as simply good or evil.

The exception to this moral ambiguity is the mysterious Major Kreer, whose agenda it increasingly becomes clear is a purely personal and selfishly motivated one. Kreer is not so well defined as his allies, although given the nature of the character it would be difficult for McIntee to write him otherwise without giving away the book's "twist" too soon (after all, as the cover blurb says, the character is supposed to be "enigmatic"). Nevertheless, he is one of those witty, charming and compelling villains who it is impossible to dislike, and it is refreshing to read a New Adventure where the consummate manipulator of everything and everyone is not the Doctor.

If there is a major downside to McIntee's characters, it is in his depiction of the Doctor, Ace and Bernice. Ace actually manages to come out on top in *First Frontier*, although probably only by default (i.e. the others are slightly more insipid than she is!). But I'm being picky; *First Frontier* is a good book. If I appear to be being overly critical it's because it's hopefully more constructive than my writing a few paragraphs bubbling over with undirected enthusiasm. If McIntee makes a mistake it is perhaps that the book is too well researched and too well thought out. In establishing the secondary characters and background in such depth, he pays less attention to the main trio of regulars. Indeed so too does the reader, trying to keep up with the pace of it all.

First Frontier has a straightforward and simple story premise, but with so many characters and twists in the plot it demands the reader's full attention. The best accolade I can give McIntee is that, despite my few reservations, I came away from the book feeling that my attention had been deserved.

John Molyneux

CAROLINE JOHN Myth Makers 30

At one time fans were asking if Caroline John was still alive such was her low profile, but now it seems you can't get away from her! Following on from a round of convention appearances, several magazine interviews and a starring role in the latest *Stranger* outing comes the ultimate accolade; a *Myth Makers* interview.



When I spoke to Caroline back at the location shooting for *Breach of the Peace* [DWB128] she didn't seem over talkative, preferring (quite rightly) to concentrate on the day's filming. Her *Myth Makers*, however, presents a very different Caroline John, talking openly and with much humour about her life and work.

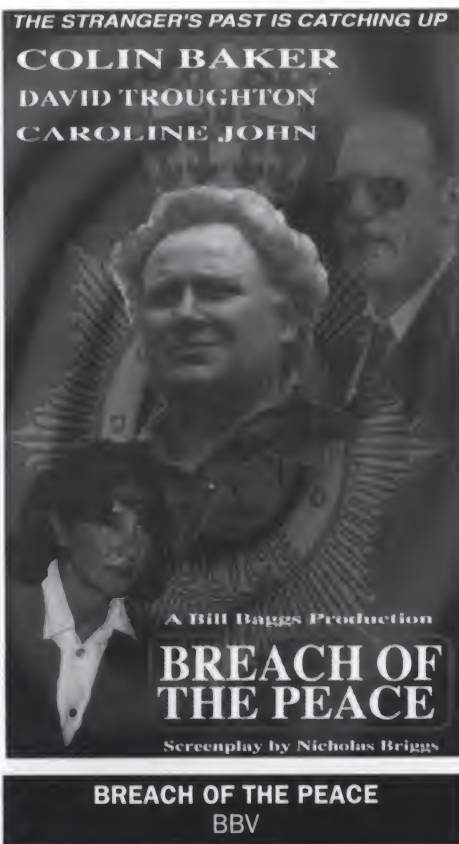
So, how do you woo a lady like Miss John? Take her to Southall Gas Works, Twickenham Bridge and a variety of other exotic locations, only to hear her exclaim, "It's very nice, but I never filmed here you know!" (This slight miscalculation is blamed on the producer/director Keith Barnfather!). As the video progressed I really warmed to Caroline, and it made me think that, perhaps given a longer run in Doctor Who, we might have had a very different Liz Shaw.

Her emergence into the limelight is partly credited to BBC Video when they approached her for permission to release *Doctor Who and the Silurians*. She wrote back requesting a copy, which duly arrived three months later, and the story came as such a pleasant surprise to the otherwise sceptical Miss John that when an offer came to attend Manopticon she decided to accept, and the rest is history.

Being the thirtieth release of the series, Reeltime have celebrated in style with another first-rate tape which will be savoured by the masses. Although she only did four stories, Caroline John is as much a *Myth Maker* as any other entry in the series and it is good to see her at last getting the recognition she deserves for her contribution to the show.

Robert Cope

Myth Makers: Caroline John is available from John Fitton (see advert on page two).



Barely two months since *The Terror Game* strove to push *The Stranger* down new paths, he's back, and this time he is a hunted man.

Breach of the Peace sees our Preceptor friends donning the guise of police inspectors whose activities seem to transcend the police code of conduct as they arrive to hold an internal investigation at the station. In reality they are trapped on Earth unable to find an entrance back into the Dimensional Web, hence they must find Soloman (the Stranger) who holds the key to their return.

Soloman himself has found refuge lodging with Rose O'Neil, who is the publisher of a listings magazine on which he is helping. DCI Diana Sellers is currently in the process of an investigation involving a nightclub and the mysterious disappearance of one Tamara Hennessey and its caretaker Norman Turner. Meanwhile Rose is being hassled by the unorthodox detectives who are unaware that she is a pivotal segment in their search for Soloman.

As Egan and Saul's movements become ever more suspicious, Sellers begins to discover various strands from a pornography racket that seem to be adding up to something altogether bigger and more dangerous. Events start to reach a climax when the nightclub is raided and videotapes are discovered that contain brief images of two gunmen and a man around whom everything seems to revolve...

The fifth outing for *The Stranger* comes down to earth with a jolt after the high-tech imagery of the previous instalments. This is more BETWEEN THE LINES than DOCTOR WHO. Nick Briggs' script contains his usual mix of memorable characters and bristling dialogue, and is aided by some first-rate central performances. Colin Baker has seen the Stranger through some turbulent events and he seems to have found peace at last until his past returns to haunt him. As the voice of conscience in the war with the Protectorate, his worldly weariness strikes just the right note.

Holly King comes over as very middle class suburban, which is probably why Rose represents some kind of safety to Soloman. Elsewhere David Troughton and John Wadmore recreate their barnstorming tactics admirably. Troughton makes Egan ever more angry and frustrated, whereas Wadmore's Saul seems to take interest only when the chance to intimidate comes along, treating Sellers' constant reprovals with increasing mirth.

Perhaps the performance that most stands out this time is Caroline John's no nonsense "Yorkshire lass", Diana Sellers. From the outset she struggles to retain order within her station against the impending threat of the two mercenaries that have been thrust upon her, and like many a good officer she relies on her instinct's to search out the truth behind the cloud of mystery that has started to prevail. John reaffirms that she is a first rate talent and this role seems to suit her perfectly - enough to make her return to the series a worthwhile thought.

Overall this could well be my favourite of the five instalments. Like *Airzone* before it, *Breach* works as a piece of drama outside the confines of the telefantasy framework. Bill Baggs' direction is up to it's usual high standard, and on his current schedule of bi-monthly releases it should become ever more of an event for those of us who enjoy a good yarn told well.

If you haven't yet discovered the delights of these videos, *Breach of the Peace* is an excellent introduction, and if you have, it continues the saga in a compelling style.

Robert Cope

***Breach of the Peace* is available by post, priced £13, from: BBV, 53 South Road, Beeston, Nottingham, NG9 1LY.**

8

21 YEARS OF A BROOM CUPBOARD
Longleat House, Warminster
14th August 1994

For twenty-one years the stately home of the Marquess of Bath has played host to the only permanent Doctor Who exhibition.

An over-sized police box, which materialised in 1973 in the old stable yard, forms the entrance to a compact space, in fact almost a broom cupboard - clearly not designed with the aid of transdimensional engineering.

To help celebrate its birthday, the Longleat staff were joined by four of the five surviving Doctors - Jon Pertwee, Peter Davison, Colin Baker and Sylvester McCoy and Nicholas Courtney. The event attracted a wide range of people, from devoted fans to families with children only recently hooked to the series.

A temporary additional display was erected in a marquee comprising creatures dating from the late (Tom) Baker era through McCoy, and visitors were invited to sit inside Bessie for photographs. Viewing the exhibits in the cramped area was a rather uncomfortable experience with everyone shuffling around like Tractators!

Colin Baker and Nicholas Courtney signed autographs in the Orangery, whilst Sylvester McCoy and Peter Davison went on an informal walkabout through the formal gardens - which resulted in a free-for-all fight for autographs. Both actors made a courteous but hasty



retreat to the hospitality suite!

The crowd of visitors welcomed the excuse to celebrate another milestone in the Doctor

Who calendar, and the biggest welcome was reserved for Jon Pertwee. Arriving a little late, there was loud applause from the crowd as he emerged from his car, supported by a stick and looking in good health after his recent back operation. He was soon signing autographs outside the marquee for a marathon three-and-a-half hour session, followed by a one-and-a-half-hour photocall in Bessie.

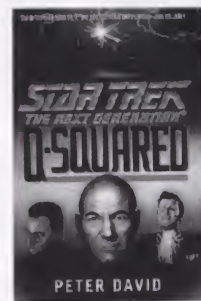
K9 was also in attendance at Longleat's Pet's Corner, distributing free cans of Spiller's dog food to the first two hundred pet lovers in a special promotion.

In the late afternoon a birthday cake-cutting ceremony saw three Doctors wielding the knife, while in Longleat's 'Oscar' room a memorabilia auction was taking place, conducted by former Doctor Who producer John Nathan-Turner. Up for grabs were various anonymously donated mementos, including a Cyberman's head, a Time Lord's collar and a pair of Anthony Ainley's boots. Some items raised many hundreds of pounds for the donor(s) of the items.

After another autograph session with Doctors five, six and seven, out on the Tub Green special effects expert Jim Francis supervised the blowing up of a Dalek and Jon Pertwee was driven past the crowd in Bessie to loud cheers as cake was handed around, ending a successful day.

Keith Dunne

ST:TNG
Q-Squared
Peter David, Simon & Schuster £9.99
Hardback (ISBN 0-671-89152-9)



Q is back and with him is Trelane, the Squire of Gothos, a spoilt brat "adolescent" of the Q Continuum. All adolescents have a rebellious phase, but when am omnipotent adolescent rebels, all hell breaks loose, and the universe - sorry - multiverse, is on the edge of destruction.

In answer to fan speculation about similarities between Q and Original TREK Trelane, David promised fans at a TREK convention last year to pitch a Trelane/Q crossover to pocket: this is the result. Although most of his early novels were excellent (his characterisation and humour were hard to better) he'd been falling into the same traps as lesser authors, so I was wary when I heard of this idea, because if there was ever an opportunity to make a gawd-awful mess, this was it.

Verdict: it didn't happen. David's used several "alternative Enterprises, although sadly he ignored integrating Duane's Dark Mirror. Ornamental continuity? Well, only once, and that once a "maybe". The jury's still out on that one, although his habit of using colloquial 20th Century Americanisms in alien mouths reared it's ugly head and ruined believability for a while. The obligatory David Silly Continuity Blunder is

there too: Picard back-handedly accuses his mother of being a bad cook (see *Family*). David is obviously very well up on his TREK lore, yet almost every David novel has a trivial blunder of this nature, so I wonder: is he playing "spot the deliberate mistake" with us?

The old David is back on form and this was a very entertaining, well conceived, executed and told STTNG novel with lots of nice touches and a different and interesting exploration of the Q character.

8

Star Trek No. 70 Traitor Wind

L A Graf, Pocket Books £4.50
Hardback



An evil industrialist is plotting, via espionage within Starfleet, to set the Klingons and Romulans at war with one another, framing Sulu and Chekov for his misdeeds; thereby discrediting their former captain, Admiral Kirk. Sulu and Chekov go on the run while Uhura, McCoy, and Kirk, unsure whom can be trusted, work to clear their names and defeat the evil plan.

The Graff collective usually centres on the minor players, and portrays them well. This book is no exception, and I can't fault the characterisations of Uhura, Chekov, and Sulu - they're spot on, and the blanks in Chekov's, Uhura's, and Sulu's careers are plausibly filled in.

But, when it comes to the story... well... the idea of using STAR TREK as a setting for a spy-thriller is okay, but the execution is poor. Spy-thrillers work on the tension and atmosphere they evoke, but *Traitor Winds* has all the tension of cooked spaghetti and all the atmosphere of a vacuum cleaner. Besides, the "traitor within" plot is a bit over used and cliched now, and would have needed something really special to make it work; something this book hasn't got.

Disappointingly, Graff joins other TREK authors, like Peel and David, in using dollops of gratuitous, superficial, and irrelevant, continuity; and joins the ranks of Prime Directive blunders when Uhura accuses a non-federation alien race, who colonised an inhabited planet, of breaking Starfleet's Prime Directive.

Finally, according to the blurb, *Traitor Winds* is the third book in the Lost Years series (presumably to replace the planned but unpublished *War Virus*), and although chronologically it sits between Dillard's *The Lost Years* and Ferguson's *A Flag Full of Stars*, it isn't integrated with those novels at all. You'd expect that characters that cross-over between the other Lost Years books would be there; STTNG characters like Nguyen and Thompson, and especially the very important character of Lori Ciana, Kirk's wife; but they're not in *Traitor Winds*. Ciana's absence is particularly unforgivable. Only Riley, Kirk's aid, appears, and then only as a voice on a communicator. It meshes with the other two about as well as a Vulcan at an orgie.

Barbara Barrett

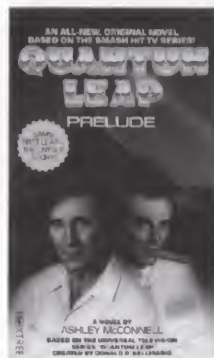
4

QUANTUM LEAP - Prelude

Ashley McConnell, Bantam £3.99
(ISBN 0-7522-0929-9)

"Theorising that one could..." Well, we all know about that don't we?

Most of it, yes, but the latest QUANTUM LEAP book provides a bit more background into the setting up of the project by Dr Sam Beckett.



Prelude follows him in his fight to get funding for his project, his meeting with an old friend - Al Calavici - the creation of Ziggy and his fight against saboteurs. The author has given Sam a worthy opponent, one Yen Hsueh-lung, who is motivated by jealousy at Sam's intelligence and ability to get funding.

Yen is one of the Nonluddites who pits himself against environmentalists and politicians alike, anyone who would stop scientific progress for any reason. Initially, he helps Sam without him knowing - virtually guaranteeing his funding. Eventually, though, he plots to kill Sam and take over Quantum Leap himself.

All the characters from the television series are faithfully brought to life in the book, particularly Tina. There are very few other original characters but they are more or less all three dimensional, the only exception being Tony Weyland who comes across as a bit of a cliché.

Considering that the story does have a foregone conclusion, that is Sam leaps etc., McConnell has managed to weave a very interesting and involved story together which does keep the reader engrossed and turning the pages. It is for this reason that you can nearly forgive the ending which is very rushed and the whole plot is not wound up adequately. This and a few other minor points, including minor continuity inconsistencies, lead to a rather negative review, even though I really did like the book. Don't let this put you off, give this or one of the other books in this series a try.

Roger Clark

8

QUANTUM LEAP - Knights of the Morningstar

Melanie Rawn, Bantam £3.99
(ISBN 0-7522-0805-5)

Knights of the Morning Star is the first original Quantum Leap book not to have been written by Ashley McConnell.

Interestingly, it has been published in England before it hits the shelves in America (*Prelude* being released at the same time over here whilst one a month are published in the US).

It's a strange sort of novel where you can tell that Rawn wanted to set it during the Medieval days rather than 1987. However, she quite cleverly sets it in one of those re-enactment societies instead.

To complicate matters further, not only has Sam got



to deal with feuding friends and try to help project Quantum Leap by creating a piece of equipment vital to it's operation, he also has to deal with Alia and Zoe.

This time Alia manages to manipulate the situation even more than she did on TV, much to the delight of Zoe. One problem I came upon here was that in the series Alia was an evil leaper, yes, but not that

evil. Here the character is just too conniving, too evil.

Yes, I did enjoy the book but it wasn't one that could carry me back to the series it's based upon. It's not un-put-down-able and unfortunately just doesn't gel. Nonetheless an entertaining read.

Roger Clark

7

BATMAN - Knightfall

BBC Radio Collection (ZBBC 1612)



"You've never heard a comic sound like this!"

This latest media adaptation involves a second foray on to BBC radio.

Knightfall is the first play ever to be aired daily on BBC Radio 1 FM. There were sixty three-minute episodes, separated into three volumes - *A Knight's Fall*, *A Hero's Quest*, and *A Batman Reborn*. For the purposes of this two-tape set all parts have been edited together to make one uninterrupted three-hour storyline with a relentless pace.

Bob Sessions plays the title role, with Kerry Shale as Jean Paul Valley (also excellent as The Joker), Peter Marinker as Bane, and Michael Gough reprises his role from the films as Alfred the butler. All performances are convincing, although the character of Shondra Kinsolving appears to have been included simply to throw a little psi-energy at the disabled Bruce Wayne at the appropriate moment. And there are villains aplenty - The Joker, The Riddler, Scarface, Scarecrow, The Mad Hatter, Filmfreak... they're all here except The Penguin and Catwoman.

The quality of sound is nothing short of stupendous. Recorded in Dolby Surround it is best appreciated with multiple speakers or through headphones.

For me, there are only two minor quibbles: one is the clutter of sub-plots, the other being the exaggerated feeling of depression within the city. But these do not detract from what is essentially a masterful project that keeps interest at a premium by the use of constant mini-cliffhangers that were essential to retain the interest of the radio listeners.

Ty Power

9

DreamWatch

BOOK CLUB

Welcome to the DreamWatch Book Club, a new mail order service offering all the latest major telefantasy-related publications currently on the market. Every month we'll be offering current popular titles at cover price, with postage and packing completely FREE to all UK-based DreamWatch subscribers! If the service proves popular, in time we will extend the range to offer reprints and rarities from yesteryear.

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Listed here are books available during September and October. Prices in brackets refer to P+P, only applicable to non-DreamWatch subscribers. Simply list the titles you require, calculate the total and send a crossed cheque/postal order for the full amount, payable to 'DreamWatch Publishing'. Every effort will be made to despatch your order as soon as possible, and in some cases books will be mailed in advance of their publication date!

FICTION

The New Adventures: First Frontier

David McIntee £4.99 (85p)

The TARDIS's first trip to America since The OK Corral lands the Doctor, Ace and Bernice in a Fifties nuclear stew...

The Missing Adventures: Evolution

John Peel £4.99 (85p)

A tale of Victorian intrigue and mystery finds the Fourth Doctor aided by the creator of his would-be alter-ego...

The New Adventures: St Anthony's Fire

Mark Gatiss £4.99 (85p)

Betrushia is a planet renowned for its external beauty... at a distance. On the surface a vicious, genocidal war rages...

The Missing Adventures:

Venusian Lullaby

Paul Leonard £4.99 (85p)

The First Doctor, Ian and Barbara journey to Venus, and face a moral dilemma of Earth-shattering consequences...

The Dalek Chronicles

Marvel UK £3.99 (£1)

For the first time under one cover, the complete TV Century 21 collection of Dalek strips... (108pg)

The Age of Chaos

Marvel UK £3.99 (£1)

Colin Baker's self-penned Doctor Who comic strip under one cover!

Doctor Who Yearbook 1995

Marvel UK £4.50 (£1.20)

Christmas just wouldn't be the same without it! The usual mix of factual articles and quality fiction... (H/B, 64pg)

Star Trek - The Next Generation:

Dark Mirror

Diane Duane £4.50 (85p)

Based on the original series episode *Mirror Mirror*, a sinister tale of parallel universes and twisted doppelgangers...

Deep Space Nine #8: Antimatter

John Vornholt £4.50 (85p)

Commander Sisko must battle a band of hijackers...with a dangerous cargo at stake. (288pg)

Star Trek: Federation

Judith and Garfield Reeves-Stevens

£9.99 (£2)

Both crews of the Starships Enterprise in one epic adventure! (H/B, 352pg)

Quantum Leap: Prelude

Ashley McConnell £3.99 (85p)

"Here's how it all began!"

Quantum Leap:

Knights of the Morningstar

Melanie Rawn £3.99 (85p)

Sam jousts his way through a medieval recreation group, and confronts a sinister new player...

NON-FICTION

The Illustrated Hitch-Hiker's Guide to the Galaxy

£25 (£3.50)

"At last published in panoramic, earth-shattering, hyper-hysterical format, illustrated in glorious technicolor..." (H/B)

FACTUAL

Doctor Who - The Seventies

Howe, Stammers, Walker

£15.99 (£3)

This full colour book chronicles the series' first decade of colour, and boasts over 400 new photographs. (H/B, 176 pages)

The Doctors

Adrian Rigelsford £14.99 (£3)

Boxtree declare war by simultaneously issuing the first unofficial, large-format Doctor Who book... (H/B)

The DWB Compendium

Gary Leigh P/B: £10.49 (£1.50), H/B:

£15.49 (£2)

The cream of the first 100 issues of DWB under one cover, and more besides. (136pg)

The DWB Interview File

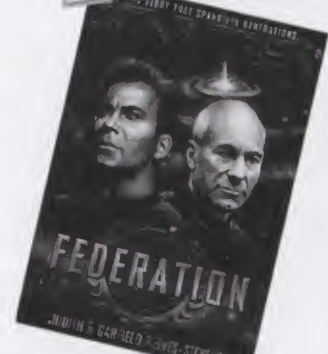
Gary Leigh P/B: £12.99 (£2), H/B:

£17.49 (£2.50)

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Prices apply to UK and US readers only and include postage (for Australasia add £1 per issue or £2 per double issue, payable in sterling only). Please make cheques or postal orders payable to DreamWatch Publishing and send to: DWB Back Issues, PO Box 1015, Brighton BN2 2YU.

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*DreamWatch magazine comes alive at the event
of the year...*

DreamWatch

94

October 29~30 *Park Inn International, Earls Court, London*

world premiere

SHAKEDOWN

Return of the Sontarans

The new video drama production that everyone has been talking about! Stars and crew will be attending our Saturday evening premiere of this new Sontaran space adventure, starring **Jan Chappell**, **Brian Croucher**, **Carole Ann Ford**, **Sophie Aldred** with more star names to be announced!

The production comprises several familiar industry names, including **Terrance Dicks** (scriptwriter), **Kevin Davies** (director), **Ian Scoones** (VFX designer) and **Mark Ayres** (composer). This exciting new production will be on sale at the event.

A limited edition, gold-embossed run of 200 signed copies will be available only to attendees of DreamWatch 94, who can order their copies now (strictly limited to one per attendee) by sending a crossed cheque/PO for £19.99 payable to 'DreamWatch Media Limited' to: DreamWatch PO Box 1015, Brighton BN2 2YU. (Please state your registration number if you have already booked to attend). Tapes will be issued to receipt holders at DreamWatch 94.

For more details about *Shakedown*, please send a SAE to the above address.

Our full weekend of entertainment includes something for everyone...

The Caves of Androzani: Join members of the cast and crew, including **Peter Davison**, **Nicola Bryant**, **Graeme Harper**, **Maurice Roëves** and **Roger Limb** - for an informal tenth anniversary reunion...

Blake's 7: Delve behind the scenes with producer **David Maloney** and scriptwriters **Roger Parkes** and **James Follett** - who launches his latest Earthsearch book at DreamWatch 94 - plus surprise appearances from in front of the camera!!!

Survivors: Celebrate the twentieth anniversary of the series with leading cast members **Carolyn Seymour**, **Denis Lill**, **John Abineri** and scriptwriter **Martin Worth**.

The Tomorrow People: Jaunt between the Seventies and Nineties series with **Nicholas Young**, **Sammie Winmill**, **Philip Gilbert**, director **Paul Bernard** and cast and crew from Tetra Films including writer **Lee Pressman**.

The Dark Dimension: See what might have been as scriptwriter **Adrian Rigelsford** and director **Graeme Harper** unveil never before seen designs and photos from this ill-fated production.

More Than Thirty Years in the Tardis: Just days ahead of its launch, a promotional panel with director **Kevin Davies**, who reveals the secrets of the extended footage - and some previously unseen Doctor Who material only recently unearthed (Kevin will also be available to sign copies of Orion's new illustrated Hitch-Hiker's Guide to the Galaxy coffee table book).

Plus: Star Trek- The Next Generation Romulan panel; **Celebrity Banquet** - feast with the stars on Saturday evening; **Celebrity Auction** comprising almost exclusively of personal items donated by guests of DreamWatch 94 to benefit the Imperial Cancer Research Fund, Terence Higgins Trust and the Rwanda appeal; **WHO'S PARTY** - our late night Saturday evening programme based on a popular television format...and, of course, much, much more!

The Guest Banquet is £25 and is limited to fifty attendees. Please book immediately to avoid disappointment and enclose an SAE. A limited amount of space is available for fanzine dealers. Send a SAE for availability and rates.

All guests will appear subject to unforeseen professional commitments

The cost of attending DreamWatch 94 is £35 for the entire weekend. (Due to the exclusive nature of the weekend we can only accept registrations for the whole weekend and not part thereof).

Please register the following for DreamWatch 94. I enclose a crossed cheque/ PO for payable to DreamWatch 94.

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